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2012 OLYMPIC GAMES **WITH BT**



HOT NEWS:
EOS 650D

Saturday 23 June 2012

amateur

Photographer

CANON EOS

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

650D

New on-sensor AF system

**FIRST
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SCREEN
SLR**



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ON TEST



PAGE 45

CANON EOS-1D X

An amazing do-all camera tested

ON TEST



PAGE 52

SPOT-ON CALIBRATION

Datacolor's Spyder4 claims to make it easier than ever before

DOCUMENTARY



PAGE 20

REPORTAGE IN COLOUR

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canon.co.uk/EOSAdventure

Contents

Amateur Photographer For everyone who loves photography

IS CANON'S attempt to make live view more usable in SLRs (see *News*, page 5) the beginning of the end for the optical viewfinder? The on-sensor AF system aims to deliver faster focusing when the rear screen is used to compose an image.

The next generation of photographers, weaned on camera phones and compacts, have no natural desire to hold a camera to their face. Old hands know that a camera pressed to the eye creates stability, but the young 'uns know that when you hold it at arm's length you can see what is in the picture better – and it's easier to shoot from unusual angles. Wanting a better view of what the picture is going to be like is nothing new, and those same old hands

might remember the first time they looked into the waist-level finder of a medium-format camera, or donned a dark cloth to inspect the ground glass screen of a large-format folder. The ability to view a composition on a larger scale and to notice distractions at the edges of the frame – that's what the difference was. Now we inspect 3in LCDs, and while the dark cloth sometimes needs to make a return, I wonder if the lure of the easier view is enough to condemn optical finders to history.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

5 NEWS

Canon EOS 650D enters DSLR battleground; Olympics bosses confirm curbs; Whistleblower wins £10m payout; Jacobs shuts stores as double-dip bites; Hasselblad slashes camera prices

10 WIN TICKETS TO THE LONDON 2012 OLYMPIC GAMES

BT is offering three *Amateur Photographer* readers the opportunity to win an amazing selection of prizes

12 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Have you thought about the 'tools of your trade' and how you would cope if you couldn't use them, asks Roger Hicks

TECHNIQUE

16 PHOTO INSIGHT

Cathal McNaughton explains how he took his quirky, humorous image of pig racing in Belfast, Northern Ireland

TESTS & TECHNICAL

43 TESTBENCH

Lowepro Pro Roller Lite 250 AW and Lensbaby Edge 80

45 CANON EOS-1D X

The long-awaited Canon flagship DSLR arrives just in time for the London 2012 Olympic Games. Mat Gallagher puts it through its paces to see if it is a gold-medal-winning contender

P45

We test Canon's long-awaited flagship DSLR – the EOS-1D X



52 DATACOLOR SPYDER4

The starting point for creating great-looking prints is to ensure your monitor displays accurate colours. Vincent Oliver looks at Datacolor's new colorimeter, the Spyder 4

56 ASK AP

Our experts answer your questions

59 OLYMPUS TOUGH TG-1

Vincent Oliver tests the compact Tough TG-1 that takes great pictures and can withstand hard use



YOUR WORDS & PICTURES

14 LETTERS

AP readers speak out on the week's issues

15 BACKCHAT

AP reader John Gibbey remembers the photography of his youth, and wonders how much digital technology might have improved things

THE AP READERS' POLL

IN AP 2 JUNE WE ASKED...

Do you feel the need to upgrade your camera?



YOU ANSWERED...

A Yes, and I'm going to do it very soon	19%
B Yes, but I don't have the spare cash	20%
C Yes, I'll do it this year	4%
D Yes, but not until next year	6%
E No, I just have upgraded	16%
F No, I am happy with what I have	35%

THIS WEEK WE ASK...

Are you happy to take pictures using just a rear screen?

VOTE ONLINE www.amateurphotographer.co.uk

32 READER SPOTLIGHT

Another selection of superb reader images

FEATURES

20 AN UNFLINCHING EYE

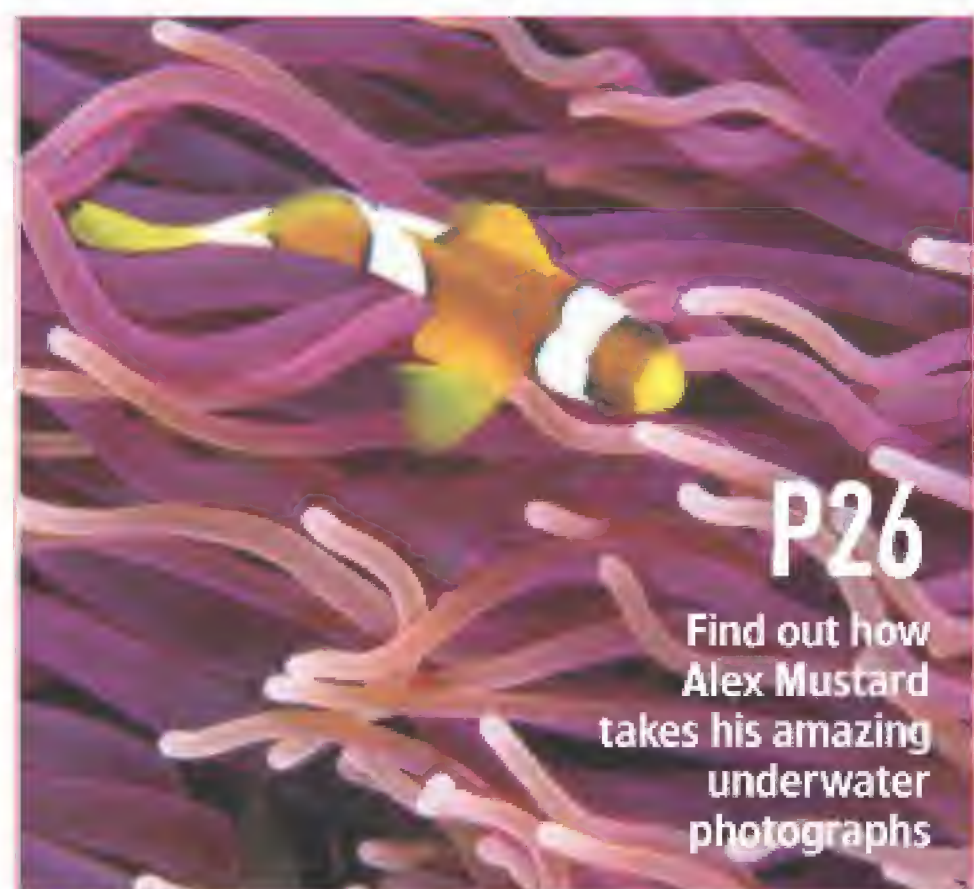
Award-winning documentary photographer GMB Akash has spent his career capturing vivid images of Bangladesh's 'lesser-known' people. He talks to Jade Lord about his work

26 WHAT LIES BENEATH

Alex Mustard is one of the world's leading underwater photographers and a category winner in the Wildlife Photographer of the Year competition. He talks to David Clark

38 ICONS OF PHOTOGRAPHY

Amy Weston's dramatic picture of a woman leaping from a window symbolises the riots that erupted in London during August 2011, writes David Clark



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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© ALAN CLARKE

It was time to throw in the towel
Jacobs succumbs to double-dip, page 7

£700 DSLR features touchscreen control • New 40mm f/2.8 pancake

CANON EOS 650D ENTERS DSLR BATTLEGROUND

CANON UK has put an end to online rumours by confirming the launch of the EOS 650D, a DSLR boasting a touchscreen display and continuous AF during video shoots.

Sitting just below the EOS 60D DSLR, the EOS 650D is Canon's first 'entry-level' model to include a Digic 5 image-processing engine.

Canon UK has confirmed that the EOS 650D will cost £699.99 body only and was due to go on sale on 15 June.

Billed as the first EOS camera to feature dual AF systems, continuous AF in live view has been made possible by AF sensors built into parts of the new 18-million-pixel, APS-C-sized, hybrid CMOS sensor.

Phase-detection AF is activated when live view is used, before contrast-detection AF comes into play to refine focusing. This should help speed up AF performance when using live view or shooting video.

The EOS 650D will come equipped with a 3in (1.04-million-dot-resolution) vari-angle Clear View II LCD touchscreen that enables 'pinch-zooming' when reviewing images, for example.

Photographers can also use the screen to fire the shutter and swipe it to access shooting modes.

'Touch control adds a different dimension to live view shooting,' added a Canon spokesman.

'You can select AF points, track faces and objects, and fine-tune image settings via the camera's quick-control screen.'

The continuous shooting rate has been boosted from 3.7fps on the EOS 60D to 5fps on the EOS 650D.

Equivalent ISO sensitivity can be expanded to a maximum of 25,600.

All nine AF points on the EOS 650D's system are cross-types.

Other improvements include the addition of two more creative



filter effects, art bold and water painting, plus two new scene functions, handheld night scene and HDR backlight control, which take a series of shots in a bid to deliver a single, correctly exposed, more balanced image.

Canon has also confirmed two new STM (stepping motor) lenses designed to allow continuous AF when shooting video and using live view.

The EF 40mm f/2.8 STM pancake lens, also due out on 15 June, is expected to cost £229.99. Designed as a compact portrait lens suitable for travelling, it boasts a seven-blade aperture and a close-focus distance of 0.3m.

Due out in July will be an EF-S 18-135mm f/3.5-5.6 IS STM lens, priced £479.99, which includes Canon's Image Stabilizer.

SNAP SHOTS

● London-based lab Metro Imaging has teamed up with digital image-sharing app Instagram to provide a specialist printing service. Metro offers four print-process options: C-Type, Resin, Matt seal and Giclée. Images can be printed onto a trayframe, MDF or a Perspex block. Prices start at £31.20 for a 6x6in C-Type print on MDF. Call 0207 865 0000 or visit www.metroimaging.co.uk.

● Nikon customers can claim £50 cashback on a Nikon 1 J1 or V1 camera or lens kit in a promotion that runs until 31 August 2012. Claims must be made by 30 September 2012. For details visit www.nikon.co.uk/cashback.

Do you have a story?

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OLYMPICS BOSSES CONFIRM CURBS

VISITORS face a '30cm' limit on photographic equipment at London 2012 Olympics venues, organisers have confirmed.

Camera gear is on a hit list of 'restricted items' drawn up by the London 2012 organising committee (LOCOG).

The list includes: 'Large photographic and broadcast equipment over 30cm in length, including tripods and monopods.'

LOCOG adds: 'You cannot use photographic or broadcast equipment for commercial purposes unless you

hold media accreditation.'

Visitors are told to 'check with staff' about items they fear may block the view of other spectators, or create a safety hazard.

Responding to the news, John Tracy, chief executive of the Bureau of Freelance Photographers, said: 'Once again, photographers are facing restrictions on taking photographs...'

'There was a time when people would be free to take pictures at public events, even if they were doing so for commercial purposes. This is yet another indication of

how our rights are being gradually eroded.'

At the time of writing, it was not clear if people carrying equipment exceeding 30cm will be prevented from taking it into the venue, or whether they will be told not to use it once inside.

'We are giving people advanced warning,' said a LOCOG spokesman, adding that he will seek to clarify the matter with LOCOG's security department.

Curbed objects also include 'oversized hats', and overt commercial identification intended for 'ambush marketing'.

'There are no storage facilities available and if you surrender an item you won't be able to get it back,' warns LOCOG.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

A week of photographic opportunity

PHOTO DIARY

Wednesday

20 June

EXHIBITION Photoworks by Nancy Holt, until 25 August at Haunch of Venison, London W1K 5ES. Tel: 0207 495 5050.

DON'T MISS London Festival of Photography, features free exhibitions and events throughout June. Visit www.lfph.org.

Thursday

21 June

EXHIBITION Let This Be a Sign, by Simon Roberts, until 1 July at Swiss Cottage Gallery, London NW3 3HA. Tel: 0207 974 4001.

Visit www.camden.gov.uk/swisscottagelibrary. **EXHIBITION** Oil boom, Delta burns by George Osodi, until 2 June 2013 at International Slavery Museum, Liverpool L3 4AQ. Tel: 0151 478 4499. Visit www.liverpoolmuseums.org.uk.

Friday 22 June

EXHIBITION Still Outside (Or Unexplained), includes photographic work by Alison Stolwood, until 2 September at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk. **EXHIBITION** Travel Photographer of the Year, until 19 August at the Royal Geographical Society, London SW7 2AR. Tel: 0207 591 3000. Visit www.rgs.org.



Saturday 23 June

EXHIBITION Always Greener by various artists, until 24 June at PM Gallery & House, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** The Stone Roses: The Third Coming by Kevin Cummins, Paul Slattery and Ian Tilton, until 12 August at Whiteleys Shopping Centre, London W2 4YN. Tel: 0207 229 8844. Visit www.whiteleys.com.

Sunday 24 June

EXHIBITION Personal Best by Paul Floyd Blake, until 9 September at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737843. Visit www.impressions-gallery.com. **EXHIBITION** Road to 2012, an outdoor show featuring portraits of Paralympic athletes, until 8 July at the Mount Precinct, Edinburgh. Visit <http://roadto2012.npg.org.uk>.

Monday 25 June

DON'T MISS The Great Lanhydrock Run – a 10 mile run through the estate (10am-3pm) at Lanhydrock, Cornwall, PL30 5AD. Tel: 01208 265950. Visit www.nationaltrust.org.uk. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Tuesday 26 June **LATEST AP ON SALE**

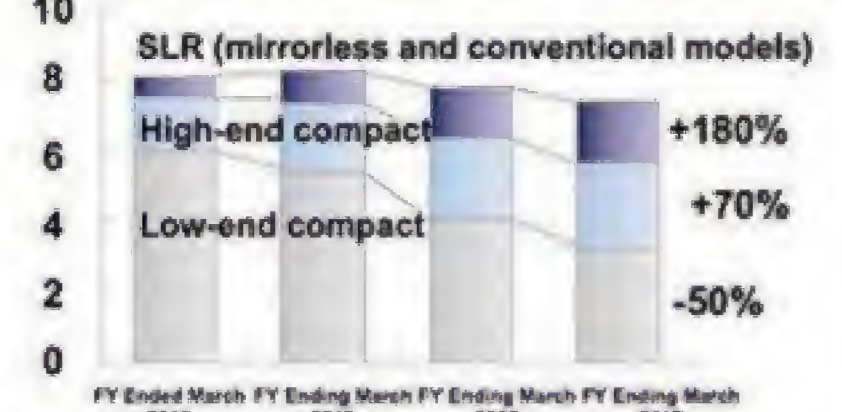
EXHIBITION by Gay Photographers Network, as part of Pride London Festival, until 8 July at Strand Gallery, London WC2N 6BP. Visit www.pridelondon.org. **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures.

Focus on mirrorless and high-end compact cameras

Setting realistic growth targets



Changes in unit sales (Unit: Million units)



This graphic, released as part of Olympus's five-year business plan statement, makes clear that the firm intends to focus away from DSLRs

7% of global workforce to be slashed

OLYMPUS SHIFTS FOCUS IN GLOBAL SHAKE-UP

OLYMPUS will plough resources into mirrorless system cameras and high-end compacts as it announces plans to slash 2,700 jobs.

Olympus says it will cut around 7% of its global workforce by 31 March 2014 as part of an 'aggressive' cost-cutting strategy.

This will involve 'elimination and consolidation' of 30 production sites (around 40%), and the firm plans to 'restructure' its imaging manufacturing functions.

In its 'medium-term vision' statement, Olympus adds: 'In the imaging business we will review our product line-up by allocating management resources with a focus on mirrorless interchangeable-lens cameras and high-end compact cameras, while improving profitability.'

In 2010, Olympus said its four-thirds cameras would continue to use mirror-type viewfinders despite prior speculation by a US product manager that optical systems will be replaced by electronic viewfinders.

However, its latest statement indicates that Olympus will move away from DSLRs.

'The top two companies [Canon and Nikon] dominate in terms of market share, brand

strength and development capability.'

Asked whether Olympus plans to develop any more DSLRs, a spokesperson for Olympus's Tokyo HQ told AP: 'Olympus will continue to sell E-series.'

The firm says it will not focus on 'low-end' compacts, on the grounds that these deliver 'low-profit' potential in its mature markets.

Olympus says it will 'strive' to ensure its imaging business breaks into profit by 'March 2013'.

As yet, there is no official word on whether the group will form a strategic alliance with another company. 'Unfortunately, we cannot say when we will make any announcement,' added the Olympus spokesperson.

However, Olympus admits it needs to improve shareholders' equity ratio, to at least 30% by March 2017 – an indication, say analysts, that it may have to raise capital.

Unveiling its 'Back to Basics' five-year business strategy, the Olympus statement adds: 'The company aims to return to the basic values it had at founding and make a fresh start in order to regain the credibility of its stakeholders, build itself anew and create new corporate value.'

WHISTLEBLOWER WINS £10M PAYOUT

OLYMPUS has struck a 1.245 billion yen (£10m) deal with accounting-scandal whistleblower Michael Woodford, admitting it was in the firm's 'best interest' to reach a settlement ahead of an employment tribunal action.

Olympus feared it may have had to pay escalating lawsuit costs if it had not settled

out of court with Woodford, who was sacked as CEO in October 2011.

Woodford, who had sued for unfair dismissal, described the agreement as 'fair and amicable'. He added: 'I would like to... wish the new board well in taking Olympus forward. It is a wonderful company, with... a bright future ahead of it.'

SNAP SHOTS

● Fears over increased privatisation of public spaces will be the subject of an evening of talks addressing photographers' rights and civil liberties on 25 June. The free-to-enter event comes amid concerns that photographers will be targeted by authorities in the run-up to the London 2012 Olympics, as part of heightened security. Defence of the Public Realm will take place at The Great Hall, Bishopsgate Institute, 230 Bishopsgate, London EC2M 4QH (starts at 6pm). Speakers include Andrew Altman, chief executive of the Olympic Park Legacy Company



Family-run chain calls in administrators

JACOBS SHUTS STORES AS DOUBLE-DIP BITES

The Jacobs store (above left) on Cannon Street, London, is among the 12 surviving outlets up for sale. Also shown is the empty aftermath of stock clearance at one of the seven Jacobs stores that closed on 8 June

CAMERA chain Jacobs has shut down seven shops and axed around a third of its staff after calling in administrators.

The family-run business, which was founded in 1939, has made 46 people redundant out of a total of 154 staff.

Shutting up shop are the stores in Birmingham, Chelsea, Derby, Hull, Kingston-upon-Thames, Liverpool and Sheffield.

The closures represent more than a third of Jacob's 19-store estate.

Eddie Kerr, a partner at accountancy firm PKF, which is acting as joint administrator, said: 'We have taken the difficult decision to close a number of Jacobs stores and make redundancies across the business.'

'These measures are painful for everyone involved but they are essential if we are to have a reasonable prospect of finding a buyer for the business as a going concern, although we recognise there are likely to be more challenges ahead.'

Kerr added: 'We have already had a number of expressions of interest from potential acquirers and are in a position to begin negotiations.'

The firm was forced into administration amid unrelenting, 'difficult trading conditions', according to PKF.

PKF spokesman Andy Konieczko told AP that Jacobs fell victim to a 'high-street pain' made worse by competition from online retailers and a drop in 'discretionary spending' among consumers.

'There is no smoking gun,' Konieczko said.

Jacobs bosses had hoped that 'blue skies' were on the way, but instead 'the opposite happened and we've ended up in a double-dip recession', explained the PKF spokesman.

'It was time to throw in the towel.'

Konieczko added: 'It is fair to say that some Jacobs stores have performed better than others... A small number haven't performed as well as they could have done.'

Among the Jacobs shops to close on 8 June was the branch in Hull, which employs four staff in addition to a regional manager.

Employees in Hull were told to collect their belongings on the day they heard the news.

Konieczko stressed that Jacobs was put into administration because there was a realistic chance of finding a buyer.

In a worst-case scenario, a business is put into liquidation, he explained.

Kerr continued: 'It's desperately sad to see a family-run business such as Cecil Jacobs encounter problems.'

'The company has a rich heritage and loyal customer base, but this has not been enough to see it through the ongoing economic slowdown.'

● Jessops has meanwhile reported a 1.3% rise in like-for-like sales for the year to 1 January 2012. Overall, Jessops sales grew by 3%. More details will follow in a future issue



Do you have a story?

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HASSELBLAD SLASHES CAMERA PRICES

HASSELBLAD has slashed the price of its 'entry-point' camera by almost a quarter, telling enthusiasts there's never been a better time to break into the world of professional medium-format photography.

The firm has cut the price of its H4D-31, with 35-90mm lens, by €3,565 – a reduction of 22.9%, according to Hasselblad.

Body only, the 31-million-pixel H4D-31 now costs less than €9,000, and €11,995 with a 35-90mm lens.



'This is a groundbreaking move and a very important day for every photographer who aspires to own one of the best cameras in the world,' said the company's sales and marketing director Chris Russell-Fish.

'For many, price has long been the biggest barrier to ownership.'

'Now we have substantially reduced prices on six units and there really has never been a better time to get your hands on a Hasselblad.'

The H4D-60, which features a 60-million-pixel imaging sensor, has come down by €6,200 – to €23,900.

AP
THIS
WEEK
IN...

1958

Hire a car but don't drive more than 100 miles a day, advised AP this week in 1958. In an article entitled 'With Car and Camera', Kenneth Scowen urged amateurs to take to the road and share if possible to cut the cost. 'One of the great advantages of touring in this country is that no great distances have to be covered from one place of interest to another...' he wrote. 'As a rough guide, one hundred miles per day should not be exceeded, otherwise there will be insufficient time for sight-seeing and photography.'



With Car and Camera

Kenneth Scowen
T.A.P.S., T.A.P.S.

Every year thousands of holiday-makers look this way to the Gower for their annual vacation. As the time comes, ever-increasing numbers of cars, some without even a licence, with the result that many of the roads are blocked. It is a pity that this is so, for the Gower is a beautiful area. It is a pity that this is so, for the Gower is a beautiful area. It is a pity that this is so, for the Gower is a beautiful area.

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SNAP SHOTS

● The 43rd Rencontres d'Arles photography festival will take place in Arles, France, from 2 July-23 September. Exhibitions by 'new talents' will be shown alongside solo shows by established photographers such as Josef Koudelka, say organisers. For full details visit www.rencontres-arles.com.

● An 1860 is photo album, believed to show some of the first pictures of a particular corner of Wales, has turned up in an attic. The cartes de visite images document life in Bala and Llanuwchllyn in Gwynedd, according to a BBC News online story. The album is expected to fetch around £500 at Mullock's Ltd, Church Stretton, Shropshire, on 28 June.

Industry backs initiative

DIGITAL FEARS TRIGGER NATIONAL PHOTOGRAPHY MONTH



THE RISK of losing precious images, due to the 'throwaway' nature of digital photography, is a central theme in a campaign launched as part of National Photography Month. The initiative comes on the back of 'shocking statistics that 64% of Britons do not print out and keep hard copies of their photographs and 77% of us no longer make albums', say organisers.

'The days of the family album are in danger of being numbered, which in turn leaves pictures to be forgotten in the oversaturated territory of cyberspace and the public's hard drives.'

Fourteen organisations, including the RPS and *National Geographic*, have joined forces with trade bodies, the Photo Marketing Association and Photo Imaging Council, to

launch the project.

They add: 'Throughout June, the campaign, based around the theme "Capture and Keep" will provide workshops, tools and ideas that will help the nation create and safeguard better pictures that people are proud to share with future generations.'

Events include a nationwide competition, involving 5,000 schools 'learning through photography'.

High-street names such as Jessops, Boots and Asda are featuring in-store promotions.

Spandau Ballet frontman and keen photographer Tony Hadley, who is serving as the public face of the project, said: 'As well as encouraging us all to take more and better photographs, National Photography Month has such a positive message about the value of the photograph and I encourage everyone to be involved.'

For more details, visit www.nationalphotographymonth.co.uk.

PENTAX REVEALS 16MP SUB-£100 COMPACT



A 16-MILLION-pixel compact sporting a 28mm wideangle zoom lens – and carrying an £89.99 price tag – is the latest Optio model from Pentax.

The Optio LS465 features a 2.7in LCD screen, 14 scene modes, including blue sky and sunset, and a choice of three image sizes: 4:3, 16:9 and 1:1.

Also offered is an HD movie option (1280x720 pixels), plus miniature, toy camera and retro digital effects.

Due out in mid-June, the kit includes ten interchangeable front covers to alter the look of the camera.



Do you have a story?

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CLUBNEWS

Club news from around the country

EDINBURGH PHOTOGRAPHIC SOCIETY

The society will hold its 150th exhibition during the Edinburgh Festival, and says the event will be all the more significant following the recent discovery of a silver medal believed to have been created by the society for its 50th exhibition. Experts have also discovered an original die for a medal dating back to the early 1860s, from which the society plans to create three more to present to this year's competition winners. The contest is open to non-members and closes on 22 June. The exhibition takes place from 5 August-2 September at the Edinburgh Photographic Centre, 68 Great King Street, Edinburgh EH3 3QU. Tel: 0131 453 4814. Visit www.edinburghphotographicsociety.co.uk.

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Buy an OM-D between June 1st and July 31st and claim a free two part case worth £99.99. See www.olympus.co.uk/promotions for terms and conditions.



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Win[†] tickets to the London 2012 Olympic Games

courtesy of BT

BT is offering 3 *Amateur Photographer* readers
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Two tickets for
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Two tickets to the
UK Picture Editors'
Guild Awards
Gala Dinner**

Entry into the BT
Spirit of the Olympics
category of the
Picture Editors' Guild
Awards 2012

BT, the official communications services partner of the London 2012 Olympic Games, is giving three lucky AP readers the chance to win an amazing prize package. As well as two Olympics tickets, two UK Picture Editors' Guild Award tickets and entry to the BT Spirit of the Olympics category (www.piced.net), BT is also offering superfast BT Infinity – the broadband of London 2012 that is up to eight times faster than standard broadband*. This means you can enjoy a faster online experience so you can catch all of the glorious London 2012 Games action.

HOW TO ENTER

To enter the competition, upload a maximum of two photos that you think best capture the 'Spirit of the Olympics' to www.amateurphotographer.co.uk/BT by midnight on Sunday 15 July 2012. The images

do not need to show the London 2012 Games or events, which start on 27 July, after the competition has ended. Entrants must use their imagination to explore the Olympic theme and what it means to Britain and the rest of the world. Photos can range from jolly street parties and Olympic flags flying to athletes preparing for the competition of their lives and torch bearers running through your street. The theme depends on how you interpret it, so let your imagination run wild and be creative!

* Competition winners will have the chance to win tickets for either the canoe slalom on 29 July at 1pm, the volleyball on 29 July at 8pm or the triathlon on 4 August at 9am. Tickets will be randomly allocated. Tickets cannot be exchanged, sold or negotiated.

** The Picture Editors' Guild Awards Gala Dinner will be held on 8 November 2012 in London.

Visit the www.amateurphotographer.co.uk/BT site now for your chance to win
this unique collection of prizes provided by BT Infinity.

For more chances to win with BT and the UK Picture Editors' Guild,
visit www.piced.net

Maximum entry two photographs. Photographs must be submitted to the AP website by midnight 15 July 2012.
The judge's decision is final. Subject to terms and conditions.

Competition closes Sunday 15 July 2012



***BROADBAND TERMS** The prize bundle includes 12 months of BT Total Broadband (Option 3) worth £321.60, or if available, BT Infinity. The broadband charge is applied by way of a bill credit up front. BT Total Broadband is subject to availability and you will need a BT line or something similar. If you are unable to do this you may nominate a family member or friend to receive the 12 months' subscription to BT Total Broadband/BT Infinity, provided you inform BT within 28 days of being notified that you are a winner. The winner of the broadband service or someone nominated by the winner will be bound by the standard BT Total Broadband/BT Infinity terms and conditions. Not all lines in fibre enabled areas can support the fibre service. Visit www.bt.com/infinity to see if your line can.

†TERMS AND CONDITIONS These conditions of entry and use are subject to the London 2012 Ticketing Terms and Conditions as set out at the following link: <http://www.tickets.london2012.com/purchaseterms.html>. The London 2012 Organising Committee (LOCOG) gives no guarantee in relation to the London 2012 ticket prize, and cannot be held liable for any injury, loss or damage of any kind arising from a winner's (and where applicable, guest's) use of the London 2012 ticket prize. The following are not included as part of the prizes: travel, accommodation, meals, drinks, insurance, any applicable taxes and any other incidentals, not expressly stated as included. Physical prize tickets will not be available to winners until two weeks before the relevant event is due to take place. The Promoter reserves the right to confirm the method of ticket collection at a later stage. No cash alternative will be offered and prizes are non-transferable. In the event of circumstances outside the reasonable control of the Promoter, the day on which each or any of the scheduled draws are due to take place may be changed without notice. Winners of the London 2012 tickets must comply with all terms and conditions specified by the issuer of the tickets, which can be found at www.tickets.london2012.com/purchaseterms.html. Photos must not previously have been published in a national UK photography magazine. *Amateur Photographer*, BT and the Photo Editors' Guild may choose to showcase the images in an exhibition, on the website or in magazines as a means of promoting the competition. All images will be credited. Copyright in all images submitted for this competition remains with the respective entrants. Images will only be used by *Amateur Photographer* or other publications in connection with the promotion of the competition and as part of the prize. Images added to the gallery should be a minimum of 800 pixels wide and a maximum of 2MB in size. The winning images may be published in an issue of *Amateur Photographer* magazine. An RGB file, of at least 2000 pixels along its longest edge, will be required in order to publish the image in the magazine. If you are a winner, we will notify you by the email you used to register on our forum. If, after seven days of our sending notification you have not been able to respond or supply the file required, we will offer the prize to someone else. All photographs submitted must be the work of the individual who submits them. Entrants must ensure that photographs of people have been taken with the permission of the subject (where necessary) and do not infringe the copyright of any third party. Employees of IPC Media, BT, Associated Newspapers or the Photo Editors' Guild and their families may not enter this competition. Prizes are as stated and no cash or other alternative can be offered to the prizes. No money can be added to the prizes. Olympics tickets are as allocated to the winners and cannot be transferred or exchanged. The winners will be chosen by the editor. The editor's decision is final and no correspondence will be entered into.

RULES Normal IPC competition rules apply. Competition details form part of these terms and conditions. Entry is open to residents of the UK and Republic of Ireland only, except employees (and their families) of IPC Media, its printers and agents, the suppliers of the prizes and any other companies associated with the competition. The winner(s) must be aged 18 or over. Proof of identity and age may be required. Use of a false name or address will result in disqualification. All entries must be made directly by the person entering the competition. Entries made online using methods generated by a script, macro or the use of automated devices will be void. The prizes are as stated, are not transferable to another individual and no cash or other alternatives will be offered. Winners are responsible for expenses and arrangements not specifically included in the prizes, including any necessary travel documents, passports and visas. Prizes are subject to availability and the prize suppliers' terms and conditions. The promoters reserve the right to amend or alter the terms of competitions and reject entries from entrants not entering into the spirit of the competition. The winner agrees to the use of his or her name, photograph and disclosure of county of residence and will co-operate with any other reasonable requests by IPC relating to any post-winning publicity. The winners will be chosen from all entries received by the closing date stated within the promotional material. Winners will be confirmed via email. Reasonable efforts will be made to contact a winner. Failure to respond and/or provide an address for delivery within seven days of email sent, or failure to meet the eligibility requirements may result in forfeiture of the prize. If they cannot be contacted within seven days, or are unable to comply with these terms and conditions, the Promoter reserves the right to offer the prize to the next eligible entrant chosen. Where applicable, the decision of the judge is final based on the criteria set out in the promotion and no correspondence will be entered into over this decision. Competitions may be modified or withdrawn at any time.



AP Review

The latest photography books, exhibitions and websites. By Gemma Padley



BOOK

Do you Remember the First Time?

Works by Olivo Barbieri, Jim Goldberg, Nathan Harger, Adam Jeppesen and Paolo Ventura

Until 28 July. Atlas Gallery, 49 Dorset Street, London W1U 7NF. Tel: 0207 224 4192. Website: www.atlasgallery.com. Open Mon-Fri 10am-6pm, Sat 11am-5pm. Admission free

ALTHOUGH it is unclear why Atlas Gallery's latest exhibition has been given the title it has, the work on show sounds like it could make for interesting viewing. Following on from the René Burri exhibition *Larger Than Life*, *Do you Remember the First Time?* features the work of five photographers – Magnum's Jim Goldberg; Italian photographer Olivo Barbieri, whose aerial cityscapes take on the appearance of scale-models through selective focusing; Adam Jeppesen, who travelled from the Arctic to Antarctica documenting his travels; Paolo Ventura, who builds miniature sets that he then photographs; and Nathan Harger, whose high-contrast b&w images of man-made structures and industrial landscapes have a mystery and drama of their own. For four of the five photographers this is their first exhibition at Atlas Gallery. With around 20 colour and b&w images included in the exhibition and an array of subjects, it is well worth stopping by if you find yourself around Baker Street.

EXHIBITION



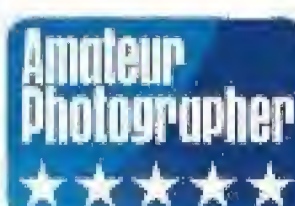
© JOSEF KOUDELKA/MAGNUM PHOTOS

Koudelka Gypsies

By Josef Koudelka with text by Will Guy
Thames & Hudson, hardback, £48, 192 pages, ISBN 978-0-500-54402-0

BOOKS on classic photography don't come much better than this. One of the most influential names in the history of photography, Czech photographer Josef Koudelka's intensely moving grainy b&w images are instantly recognisable. This beautifully produced tome is a revised and enlarged version of the 1968 book *Cikáni*, which is Czech for gypsies, that was never published in its original form. The images, taken from 1962-1971, depict the lives of gypsies in the former Czechoslovakia, as well as Romania, Hungary, France and Spain. They show families going about their everyday lives, yet possess a resonance far beyond their commonplace subject matter. Powerful portraits sit alongside jovial, playful scenes, while images of mourning flow into celebratory, carefree ones – a reminder of the complexity of human existence.

Koudelka's ability to capture the remarkable in the everyday is just as impacting as it was when the images were taken. Published full bleed without captions, the photographs are utterly immersive. If you are considering investing in a photography book, make it this one.



© JOSEF KOUDELKA/MAGNUM PHOTOS



In the Moment: The Sports Photography of Tom Jenkins

Guardian Books, hardback, £30, 192 pages, ISBN 978-0-852-65285-5

'YOU MAKE your own luck. This is as true for a photographer as it is for an athlete.' So says Richard Williams, chief sports writer at *The Guardian*, in his introduction to sports photographer Tom Jenkins' superb book. He has a point, because photography is as much about seizing opportunities as it is about waiting patiently for them to present themselves. Or in the words of former England rugby union player Jonny Wilkinson OBE, 'Sports photography is about being in the right place at the right time and being able to tell the story of that moment.'

Born in Kent in 1968, multiple award-winning photographer Tom Jenkins has been photographing international sports events for more than 20 years, covering everything from football, tennis and athletics to golf, cricket and rugby. Having studied documentary photography at Newport, Tom began to have his work published in *The Guardian* and *The Independent*



BOOK

towards the end of his second year, and he has worked regularly for *The Guardian* and *The Observer* ever since.

Featuring both colour and black & white images that stretch back to the early 1990s, this is the first time his best work has been drawn together in one volume. From Usain Bolt's triumph at the Beijing Olympics in 2008 (see picture above) to Andy Murray pictured mid-serve and cyclist Mark Cavendish as he sprints to victory, there are some breathtaking images here. There are also some great portraits of sports people and documentary shots interspersed throughout. In these images, emotion is laid bare in all its intensity. Whether it be frustration, relief, joy or disappointment nothing escapes Jenkins' lens.



www.retronaut.co



FOR THOSE who yearn for all things past, this website is a delectable emporium of historical

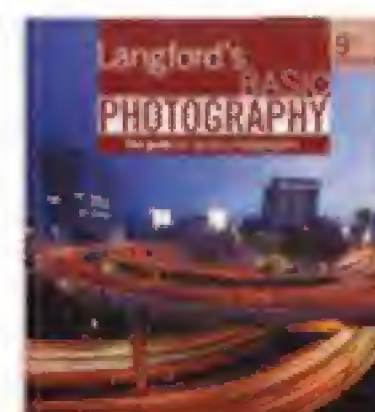
trinkets. Although not strictly a photography website, there are lots of images that will delight and intrigue. The essence of the site is a collection of memorabilia in the form of photographs, posters and videos. From revolving self-portraits of the mid-19th century to Stanley Kubrick's 1940s photographs of passengers on the New York subway, the breadth is astonishing. There doesn't seem to be any logic as to how and why things are chosen other than each has a humorous slant or bizarre twist, and offers an insight into something not on the average person's radar. The time-lapse video section



is worth a browse and there is a section on both world wars featuring stunning early colour images. A nicely designed website that's neither sentimental nor queasily nostalgic, Retronaut is one you can lose yourself in for hours.

CONDENSED READING

A round-up of the latest photography books on the market



● **IPAD 2** by JD Biersdorfer, £18.99 If you're not into iPads, look away now. However, if you do own an iPad and are unsure how to use it, this book may be the answer to your prayers. Learn how to download and install apps, watch and edit videos, and transfer images – it's all here, and more. ● **FOCUS ON APPLE APERTURE** by Corey Hiltz, £12.99 Geared towards those who use Apple Aperture software, this book may have limited appeal. However, for those who use this software and have come unstuck, it offers all you need to know to get back on track. It is clear, concise and non-fussy. ● **LANGFORD'S BASIC PHOTOGRAPHY** (9th edition) by Michael Langford, Anna Fox and Richard Sawdon Smith, £24.99 Michael Langford is one of the big photography names, with many photographers likely to have a Langford tome tucked away. This revised edition of the seminal 1965 book is jam-packed with valuable information. A must-have for photographers in search of a definitive guide to photography. ● **BROWN BEAR** by Suzi Eszterhas, £6.99 With lots of great images of brown bears and lively accompanying text, this simple and enjoyable little book serves as an ideal introduction to wildlife photography for children. Other titles in the series include picture books about cheetahs, gorillas and lions.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

HIS FACE WAS A BADGE OF EMBARRASSMENT

What an absurd situation! Certain Panasonic cameras that are exactly the same as their Leica counterparts are selling for hundreds of pounds cheaper. AP's excellent group test on bridge cameras (AP 9 June) featured the Leica V-Lux 3 and the identical Panasonic Lumix DMC-FZ150. The only difference is the Leica red-dot logo. But who, particularly, in these harsh financial times, would pay a staggering £300 more in favour of the Leica? Anyone who does must surely do so for snobbish reasons rather than believing the Leica is in any way superior.

Way back in 1972, I bought a Prinzflex 500 SLR from a now long-gone London firm called Wallace Heaton, which a friend of mine – who was with me – ridiculed as being a 'copy' of a Zenit B. When I'd paid for the camera, the salesman, who'd overheard my friend's remark, winked and asked, 'Would you have preferred a Zenit?'

'Er, yes,' was my rather vague reply. In a split-second, the salesman tore the ugly Prinzflex badge off the camera's pentaprism, revealing the words 'Zenit B' underneath. My friend's face was a picture. As for me, I was as happy as a sandboy. I gave the assistant the thumbs-up as we walked out. It's nice to see a smart aleck put in their place.

Tom Irving, Tyne & Wear

I suppose we all have very different drivers for buying anything, and often we hope for an element of lifestyle enhancement and to feel a bit better about ourselves – **Damien Demolder, Editor**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRICE APPLIES TO UK AND EU RESIDENTS ONLY

ORIGINAL IS BEST

I am sorry if my letter (AP 26 May) is one of those that has irritated Mr Berry (AP 9 June), but I feel he has helped to make my point, which is that while modern colour film and prints are inherently durable, the maintenance and preservation of a digital archive will require active intervention for the foreseeable future.

I am not a 'die-hard film fanatic' – as I said in my letter, I would like to escape into the digital world. I do indeed digitise my images, as Mr Berry suggests, and print them, as you suggest, Mr Editor, but my archive remains the original film. And, whatever happens, I will never entrust my archive to The Cloud.

Roger Gamble, Hampshire

Cloud storage bothers me. What if it rains? – **Damien Demolder, Editor**

THE EMPEROR'S NEW CLOTHES?

I read Professor Bob Newman's article on aliasing and anti-aliasing (AP 9 June) with increasing interest. He explained a complex subject well, and the diagrams and example really helped me to understand the principles: how anti-aliasing filters work, and what happens if you don't have them.

I was particularly interested to read his comment that the increased sharpness without an anti-aliasing filter was 'mostly illusory', especially in the knowledge that cameras that do not have these filters fitted command a premium price. Do we have a case of the emperor's new clothes?

Vince Cunningham, West Yorkshire

The increased prices are usually due to the smaller scale of production – **Damien Demolder, Editor**

MONO PRINTER, PLEASE

The move by Leica to produce the M Monochrom model is very bold and I hope more manufacturers will give a mono-only model real consideration. However, I would be much more impressed if the printer manufacturers would produce a really decent mono-only printer, or a range of them that included an A4 model – we do not all have room for anything larger.

There is an array of wonderful cameras around – I think you would have trouble finding a poor one – but the lack of a decent enthusiast-level mono printer that will produce a true black & white print is conspicuous by its absence. We are told that mono is making a comeback, so come on Canon, Epson and HP – be courageous and get in on the revolution.

Andrew Perks, West Dunbartonshire

For a long time, companies such as Lyson have offered greyscale printer inks as a replacement to the regular colour set for a range of Epson and Canon printers (www.specialistinks.com/monochrome.php). However, the inclusion of dedicated grey cartridges into recent models has meant that great monochrome results can now be achieved without swapping

I'M NOT WHO YOU THINK I AM

I'm sorry to have to disappoint Ravi Bindra (*Letters*, AP 9 June), but while I live in Kent and Percival Cameras was also based there, in Sidcup, I have no connection with them. I remember the firm well, though, because for a while they had a branch in The Cut (properly, Lower Marsh),

in the shadow of London's Waterloo Station. My nose was often glued to the window, the staff were cheery and helpful, and I bought a camera or two there. They were great days, an age when independent camera dealers flourished, and had time for informative chat.

Arthur Percival, via email

What The Duck



<http://www.whattheduck.net/>



LENS ON SHOW

One's memory can lapse but photos can restore it to 100%. After reading about the 'Monster Nikon fisheye' on display at an exhibition in Olympia (*Letters*, AP 26 May), I recalled that the other rare lens at the same show was the Nikkor 2,000mm f/11 mirror lens (I was able to take a photo with my Nikon F2 using this lens, and then again from the same spot using my own 28mm optic).

Gordon Dewar, Fife

all the cartridges over. While I agree that it would be nice to see a dedicated mono printer made available, it would have a fairly niche market and therefore the cost would be relatively high, so I doubt it would be viable for the likes of Canon or Epson. However, if Leica ever chose to move into printing, you never know – **Mat Gallagher, deputy editor**

DRIVING ME DOTTY

It is, I think, high time to apply some written kitchen towel to stem the inexplicable dribbling by the gullible over the Leica M Monochrom – or, indeed, any Leica. I was already open-mouthed when I read the AP hands-on (AP 9 June), which, as I recall, revealed that the M Monochrom's price is more than that of the fully capable device from which it is derived. I recall also being exhorted to enjoy the ability to 'capture pure light', or words to that effect, while paying more for the privilege of being confined to a subgenre of the photographic art.

While AP's own preview remains relatively dispassionate and factual, the letter from Richard Riley in the same issue forces me into keyboard action. Mr Riley and others seek inexplicably to support Leica's extraordinary arguments about the 'benefits' of being able to shoot in black & white only. Do they stand up to rigorous scientific examination beyond the espousal of a

vaguely aesthetic theory?

Perhaps, though, it is more important to return to the issue of price on which, mercifully, AP (also in the same issue) unequivocally follows my own train of thought. In the bridge camera group test – a camera of which I am an unashamed proponent – Mat Gallagher usefully juxtaposes the comparisons of the virtually identical Leica V-Lux 3 and Panasonic Lumix DMC-FZ150. In his own words, the four-star Leica has 'nothing to make it worth the extra £300 over the Panasonic version', while, in the Panasonic review, 'Those not addicted to the red-dot logo can buy an equally capable camera for considerably less by opting for the [five-star] Lumix.'

I can't deny being physically attracted to Leica products myself, but the truly sane photographer would be well advised to buy a less-expensive product in each case and spend the money saved on reaching potential subjects. **John Oram, Hampshire**

HITS THE RIGHTS NOTE

I just got my blue photo rights lens cloth (free with AP 2 June), and must now look out for the yellow one. What a brilliant idea – buy that person a drink!

Allan Hartley ARPS, via email

All drinks gratefully accepted – Damien Demolder, Editor

BACK CHAT

AP reader John Gilbey remembers the photography of his youth, and wonders whether digital technology could have improved his craft

AS A TEENAGER growing up in the 1970s, with shaggy hair and empty pockets, the few quid a week I earned doing a shift at the local library mostly went on 50ft tins of Army surplus Ilford FP4 film and packets of Perceptol developer. Sadly, this combination's fine grain was often trashed by scratches from the reused cassettes, which gave a strangely news-reel quality to otherwise sharp and clean images.

I had to be fairly careful about how much film I used. Just occasionally, though, I had to zip through the last few frames of a film so I could head off to the darkroom and develop images that had some immediate commercial value to bolster my meagre finances. This might be a mate's rock band gigging in the church hall, college drama productions or tasteful portraits of young couples with blissful expressions and intertwined fingers – which I had to turn around especially fast before the magic went out of the relationship.

Looking back at my negative file for the summer of 1975, searching for a family holiday picture I half remembered but couldn't find, I came across some unexpected treasures. Tagged on to the end of a bunch of engagement pictures – folks, I hope it lasted – was a set of images shot between leaving college and getting home. They included casual portraits of Sid the bus conductor, a couple of girls I hoped to get to know better, a mustachioed friend gesturing wildly and obscenely from a tennis court plus – poignantly – a classmate who would be dead two years later.

I sat in silence and studied the scans as they came up on the screen. Taken with little skill and no planning, they sum up that June afternoon in a distant summer better than any of the painful, awkward portrait sessions that I was notorious for – and are pretty much a match for anything I've done since. I started to wonder what I might have gone on to produce if I'd had access to digital technology back then – or, at least, had unlimited access to film and chemicals? Would I be a better photographer now?

Well, I guess we'll never know the answer to that – but I've begun flicking through the hundred-plus crisp, slightly dog-eared pages of monochrome negatives that somehow survived university, several careers and endless house moves to see what other goodies there are lurking in the collection. The technical quality still stands up surprisingly well (thank you, Carl Zeiss Jena) and the scratches are easily dealt with, so I think I'll put an exhibition and book together – and then track down as many of my old comrades as I can. It would be fun to get the old crew together again while we still have some hair left. I might even go all retro and get hold of some FP4 to record the event.



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com



PHOTO INSIGHT

Cathal McNaughton explains how he took this quirky, humorous image of pig racing in Belfast, Northern Ireland

PIGS careering around an enclosed dirt track is not a sight you see every day, yet it's not a completely uncommon pastime. You may see this bizarre activity at local fetes in some parts of England and Northern Ireland, and it is apparently quite popular in parts of southern America.

In pig racing, young pigs hurtle around a track that is lined with jumps. Onlookers watch and cheer, and it's quite an exciting atmosphere. I'd come across pig racing before at various locations, not just in Northern Ireland, but I'd never photographed it until this occasion.

I took this image at a community fete in Cushendun, a small village north of Belfast, three years ago. I was at the fete with my

family enjoying a day out. I wasn't 'on duty', as such, but I had my camera – a Canon EOS-1D Mark III – with me as always because you never know what you might come across on any given day.

While wandering around the fete, I noticed the pig racing taking place and realised there was potential for some interesting images. This is a good example of spotting an interesting scene and photographing it until you have the shot you want. It pays to keep your eyes and ears open even when you haven't gone out with the intention of photographing something specific. This may not be your average reportage shot, but it goes to show that there are images to be found even when you least expect them.



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Here the pigs have woollen jockeys attached to their backs, which adds to the character and colour of the scene. Each pig has a number on its back and people can bet on which pig they think will complete the course first.

My shooting position was very important. I needed to be crouched down quite low to the ground and I had to shoot head-on to capture the full effect of the action. In order to gain access to where I wanted to be, I introduced myself to the race organisers and told them what I was doing. In a situation like this it pays to approach people and to be friendly and polite. If you explain what you're doing, people are generally accommodating and understanding. If you have any doubt

about taking pictures, it's usually better to ask permission.

I was positioned at the end of the course so the pigs were running towards me. I had a 70–200mm lens attached to my camera and was shooting at $f/4$ with a shutter speed of around $1/1000\text{sec}$. I needed a fast shutter speed to freeze the action.

The end of the track was the place to be for the best angle. If I had been shooting from a different angle, such as side-on, the background would have been messy and distracting. But by getting down low I was able to minimise the background details. Shooting from a higher angle looking down on the scene would also have meant the viewer wouldn't see how

high the pigs were jumping and the image wouldn't be as dynamic. All in all, this shooting angle makes the scene look even more surreal. I tried shooting from other angles, and took a few shots with a wideangle lens, but those images didn't work so well.

I photographed several races and it took a few attempts to get the image I wanted. I needed a shot with at least one of the woollen jockeys sitting upright so the viewer could see what it was. In several of the shots the jockeys were falling all over the place – they are only made of wool, after all! To get one of those jockeys sitting upright took a bit of time and persistence, but eventually I succeeded. **AP**

**Cathal
McNaughton
was talking to
Gemma Padley**

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An unflinching eye

Award-winning documentary photographer **GMB Akash** has spent his career capturing vivid images of Bangladesh's 'lesser-known' people. He talks to **Jade Lord** about his work

FOR DOCUMENTARY and travel photographer GMB Akash, the camera is more than just an object that captures life as it unfolds. For him, taking pictures is an obligation that ties him to certain responsibilities.

'It is my duty as a photographer and artist to point my camera at every aspect of existence in the world I live in,' he says. 'I want to show what can be shown, to go deep into every milieu and every aspect of poverty, deprivation and hardship that I encounter, because I believe the only sin for a photographer is to turn his head and look away.'

The camera is a powerful tool for GMB, one that is capable of shedding light on subjects most of us would never even set eyes on. He has travelled the world extensively, highlighting the plight of what

he calls the 'lesser-known people', particularly in his home country of Bangladesh. He has picked up more than 60 international awards along the way, including most recently the prestigious Travel Photographer of the Year award in 2009.

From the Bangladeshi women who are forced into prostitution to the exploitation of children for cheap labour, every subject that GMB confronts is a powerful one that requires a sensitive approach to shooting. With this in mind, GMB will often get to know his subjects before photographing them, building up a rapport and gaining their trust. He sees this as the only way of portraying the truth.

'As a photographer, I feel it is my task to show the world these unseen realities: I want to show the things that simply shouldn't be,' explains GMB. 'With every picture you take,

you enter a space that is unknown to you as a photographer. In the beginning, it feels like forbidden territory, a place you are not supposed to enter surrounded by borders of privacy you are not supposed to cross. You, the photographer, are there at a factory, an old home or a brothel with your simple black bag hanging from your shoulder, eyeing everything around you as you are eyed by the people there.'

WORKING WITH PEOPLE

Interestingly, GMB never takes pictures during the first few days of meeting his subjects. As these people are new to him, he feels he wouldn't understand the place he has just entered and says simply that his photography 'would be stale and meaningless'.

'I prefer to be intimate with the character I am going to photograph – building relationships and trust are important,' he says. 'Many times I've had people refuse me permission to photograph, but I never give up. I always make them understand what I am doing, telling them the value of the shot. And if I fail, I don't

Above: GMB's shot of a young girl riding between train carriages was a winning image in the 2009 Travel Photographer of the Year competition

Right: Often working in cramped conditions, GMB is compelled to find more creative ways to capture his subjects





ALL PICTURES © GMB AKASH



force the situation. But I always try.' Gaining the trust of your subjects is a key point that will ring true for many documentary photographers, but there are always moments when a great picture is taken thanks to intuition.

'There is always that moment when it feels completely natural to open my camera bag,' says GMB. 'And there is no way of telling why it occurs. I can have a friendly conversation, or the afternoon light makes everybody around me relaxed and mellow, or someone looks at me in a trusting yet familiar way. Then I take out my camera, and for me and everybody around me it is the most natural thing to do. There's consent. People don't accuse me, or reject me or pose in unnatural ways. They're just there, doing what they normally do. Then I click away,

and it feels like a conversation – a conversation between me, the people, the location, the light and the souls who make this place come alive.'

CAPTURING THE LIGHT

Shooting with a Canon EOS 5D Mark II camera, GMB is most comfortable using 24-70mm, 24mm and 35mm lenses to capture his scenes. The wider angle of the 24mm lens is a firm favourite of his, often due to the tight spaces he finds himself shooting in.

'Most of the time, I have to work in very compact situations,' GMB says. 'Often I've been located in rooms where life is squeezed into a box measuring 8x8 feet [2.4x2.4 metres], or I've been in a busy, noisy factory or even in an abandoned

Top left: Colour is a crucial element of GMB's work, a factor inspired by the personalities of his subjects

Above left: Keeping his shots simple allows GMB to communicate his message clearly

colony where I have to pass roads that are only 3ft wide. I need to be patient and keep trying to work with these compact situations. I hardly get the chance to use lots of different lenses, so I am comfortable with the 24mm. I also use the 24-70mm for portraits. It's good to be able to work fast and flexibly with one kind of lens.'

Whether waiting patiently for hours to capture the right moment with his documentary work, or snatching shots without anticipation when shooting street and travel scenes, GMB frames all his photographs with one thing in mind: simplicity.

'I don't like lots of distractions: my images should be clear and focused,' he says. 'Simplicity is my rule. I always say, be focused, use simple backgrounds,



Above: GMB chooses to shoot early in the morning until afternoon in order to best utilise the natural light

experiment with colour and get closer to the character of your subjects. However near or far I am, however intimate or distant the gaze my camera directs, I always keep in mind the elements of composition and the technique that will best help me to communicate what I'm trying to say.'

As GMB communicates a scenario exactly as he sees it, he shoots entirely with natural light so he doesn't give a false representation of his subjects.

'I really prefer to shoot early in the morning until the afternoon,' says GMB. 'I always use ambient light and I don't use a flashgun or manipulate my images afterwards. Even on a day with bad light, I try to use what light is available so that it creates a certain mood for the character I am portraying.'

'People who are fighting every day to live their lives are heroes to me and these heroes represent colour'

WORKING WITH COLOUR

With very little post-processing in his work – although he does make slight tweaks to contrast and exposure – GMB's skill of manipulating natural light to the best effect is clear to see within his images, which are predominantly shot in colour. He doesn't just shoot in colour for aesthetic purposes, either. His reasons for shooting in colour are heavily inspired by the people he meets, as for him, colour symbolises positivity among hardship.

'People who are fighting every day to

live their lives are heroes to me and these heroes represent colour,' explains GMB. 'I've discovered that people who are fighting endlessly for survival are more colourful. They're deprived of all happiness in life, yet they're treating themselves with colour as their skin tones, clothing and living places are all colourful and powerful. While I'm taking photos of these colourful souls, I'm learning to live in colour. Because of this, colour is more challenging to me. I realise I have no power to deny the colour of these people who are



'I've spent a lot of time in slums, but when I meet these souls I become one of them for a while. That's the important thing'

struggling in a colourless, hopeless world, but nevertheless they live and smile. So I can't ignore the yellow balloon of a homeless child or even a red bowl of a beggar on the street. These things inspire me to work with colour.'

FACING DANGER

Seeking out these colourful subjects to photograph does not come without elements of risk or danger. Several times GMB has been severely injured or suffered at the hands of Mother Nature during atrocious weather while trying to get the shots he so passionately wants the world to see.

'Sometimes I run,' says GMB. 'Sometimes I take a ride on the roof of a train, I sleep on flooded floors, I swim or I hang on. I've spent a lot of time in slums, but when I meet those souls I become one of them for a while. That's the important thing – learning to see life through their eyes allows me to truly empathise with them and see life from a new perspective.'

While GMB sometimes finds himself in dangerous situations, all his hard work and risks become worthwhile when his subjects

welcome him as a genuine friend.

'These images are stories of my own experiences: I am displaying a short view about the tour of my life,' says GMB. 'These journeys blend me with so many characters and I continue working in the face of these risks because of my strong belief that my pictures can make a difference.'

GMB's photography is indeed making a difference to the lives he seeks out to photograph. A project he has been working on for the past ten years called Survivors, which is a documentary of the determination of the human spirit to survive against all odds, will culminate in a book, from which 25% of the sale price will go directly to assisting some of the people featured in its pages.

'Activities include donating rickshaws to a community, sewing machines to brothels and providing education for children,' explains GMB. 'I have already taken the small step to assist ten families who are depicted in the book and I have been actively monitoring the changes in their lives. It's a matter of great bliss to watch a factory boy sitting beside his father in their own vegetable shop. Their smiles are



Top: Much of GMB's work is concerned with the determination of the human spirit to survive against all hardship

Above: Some of GMB's shots find him willingly putting himself in danger to achieve his photographs

priceless to me, particularly when I think back to the grim portraits that I've found myself taking in child-labour factories. To be able to show the other side makes it all worthwhile.'

Seeing a project through like this is part of the responsibility GMB spoke of earlier, and the effect on him of these projects is clear to see. Photography is more than just an art for him – it is fundamental to his being.

'Photography is so vital for me,' concludes GMB. 'To be able to articulate the experiences of the voiceless and to bring their identities to the forefront gives meaning and purpose to my own life.' **AP**

To see more of GMB Akash's work, visit his website at www.gmb-akash.com



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What lies beneath

Alex Mustard is one of the world's leading underwater photographers and a category winner in the Wildlife Photographer of the Year competition. He talks to **David Clark**

ALEX Mustard's images celebrate the extraordinary diversity of marine life in the world's oceans. His wide-ranging portfolio includes everything from startling macro shots of fluorescent coral species to large-scale scenes of barnacle-encrusted shipwrecks resting on the ocean floor. All are captured in eye-popping detail and often in vivid colour. His pictures combine creativity with technical accomplishment and push the boundaries of what can be achieved with a camera beneath the surface of the water. He says his photographs are chiefly driven by the need to share his endless fascination for marine life with others.

'One of the underlying visions for my photography has always been to reveal life in the oceans,' Alex says by phone from Sardinia, where he's currently working. 'As a result, I don't necessarily want to make dark, moody, mysterious pictures. I like to shoot a variety of styles, but my photography is biased towards bright, simple, attention-grabbing images.'

'I consciously aim these pictures at non-divers,' adds Alex. 'People aren't necessarily as fascinated by the underwater world as I am, so if I can show it looking bright and exciting, hopefully others will too.'

Alex, 37, is one of Britain's leading underwater photographers with a string of awards to his name, including major prizes in the Wildlife Photographer of the Year competition. His life is one that many aspiring wildlife photographers would envy, as he visits exciting locations around the world, photographs the marine life about



which he is passionate and is asked to test the very latest equipment.

However, nobody gets to such a high level in their profession without dedication and Alex's love of the underwater world began in his early childhood. 'I have always been interested in the sea,' he says. 'My mother has a photograph of me at the age of four, poring over one of Jacques Cousteau's books. I would always spend my holidays

exploring rock pools and snorkelling. I was one of those annoying kids who knew all the names of all the fish when I was six or seven.'

Alex began shooting underwater at the unusually early age of nine when his father relented to his frequent requests for an underwater camera and bought him a bright yellow Minolta Weathermatic. 'The interest in photography came simply from the need to record,' Alex continues. 'Nobody else in



my family is interested in the sea. One of the things that drove me to photography was that it gave me the chance to share with them some of the things I'd seen. It wasn't an artistic driving force as a child. I took lots of very bad pictures, but I enjoyed doing it.'

FROM AMATEUR TO PRO

Alex's interest in marine life grew through his teenage years and he took his scuba-

Sea lions, Sea of Cortez, Mexico, October 2010

diving qualification at the age of 14. He went on to study marine biology at university, receiving his PhD at the age of 25. All through this period he was also developing his expertise in photography. One of his first successes was winning an award in AP's Young Amateur Photographer of the Year competition in 1996.

Alex is largely self-taught and received no formal photographic education, but he

hasn't found this a disadvantage. 'These days the equipment is so capable that it is less and less important to go through formal background training,' he says. 'I was particularly inspired by magazines and books, which gave me a broad education in photography.'

'While I don't take any sorts of memorable pictures on land, I greatly enjoy looking at



ALL PICTURES © ALEXANDER MUSTARD



photography of all types and get a lot of inspiration for things I could bring to my underwater pictures – everything from tips on black & white portraiture to shooting in the house on a rainy day in the middle of winter. All those things have inspired different ideas in my underwater pictures. I always think it's important to take inspiration from all kinds of photography.'

Alex worked as a marine scientist for four years, but his growing success as a freelance underwater photographer, contributing to magazines, newspapers and books, led him to take the momentous decision to turn professional in his late 20s. 'It seemed a good time to take the risk, but it was a big decision,' he says. 'I'm so glad I did it, because it transformed my life.'

TECHNICAL ADVANCES

Alex was quick to embrace the transition from film to digital imaging, and he has developed a reputation for popularising new technical ideas in his work. These innovations have included a fisheye teleconverter technique for wideangle macro photography.

It enables photographers to combine macro and wideangle in the same picture, such as shooting an underwater subject suitable for macro in the foreground of a wideangle shot. A selection of the images he took using this technique were published in his 2007 book *Reefs Revealed*.

In partnership with fellow photographer Peter Rowlands, Alex has also invented, manufactured and sold his range of filters called Magic Filters (see page 30). They have given underwater photographers an alternative to shooting with strobes and have been sold in 60 countries worldwide.

Although underwater photography has, in the past, been regarded as technically complicated, Alex says that recent technical advances have made it much more accessible. 'During the past decade, the advances brought about by digital technology have taken underwater photography from being an exclusive activity that only a few people could do well, to something that everyone can try and get perfectly acceptable results,' he says.

'With modern equipment and the instant feedback of digital, you can take lots of

Above left: Paddletail snappers, Maldives, 2005

Above right: Sea lion playing with a starfish, Sea of Cortez, Mexico, 2010

Right: Anemone fish swimming over an anemone, Sulawesi, Indonesia, 2004

pictures, learn quickly and find out how to correct mistakes while you're underwater. Yes, you need the right lenses and other equipment to open up a number of shots to you, but if you've got good ideas, good vision and a reasonable technical know-how, you can produce very exciting underwater pictures.'

During the past decade, Alex's reputation for technical knowledge and unbiased appraisal of equipment has resulted in him being one of the first photographers to try out new camera models and report his opinions to the manufacturer. He has recently put the Nikon D4 through its paces on location, and the camera's high ISO and dynamic range performance were rigorously tested in the cold, dark waters off the coast of Iceland. It passed with flying colours and will be his camera of choice this year.

'I think the D4's autofocus is phenomenal and its low-light performance and frame rate are really outstanding,' says Alex. 'Those features will make it particularly useful for shooting marine-life behaviour and I'm looking forward to doing some interesting work with that camera this summer.'

The design of the camera's underwater housing is crucial for Alex to get the best out of it, and the only one currently available for the D4 is made by Nauticam. 'I was very impressed

'I greatly enjoy looking at photography of all types and get a lot of inspiration for things I could bring to my underwater pictures'





A digital composite showing a basking shark feeding on plankton around St Michael's Mount, Cornwall, 2010

'As well as "shock and gore" pictures, we also have to take celebratory ones of marine environments to show what's at stake'

by its features,' says Alex. 'For instance, the designers realised that one of the things underwater photographers change a lot is ISO. Therefore, they've designed a paddle that falls underneath your left thumb to allow you to change ISO quickly underwater while keeping your eye to the viewfinder. They have made the important features of the camera easier to use.'

ENVIRONMENTAL CONCERNS

Aside from technical matters, photographers who specialise in marine life – in common with other wildlife photographers – are increasingly addressing environmental concerns. One issue is the growing concern about overfishing and the rapidly dwindling stocks of particular species. Another is the acidification of the oceans caused by absorbing excess carbon dioxide in the atmosphere, which has the potential to damage whole ecosystems.

It's therefore inevitable that many underwater photographers are shooting images that show the damage being done

to the world's oceans. Alex says this is partly due to photographers 'doing the right thing' and partly because of increased commercial demand. While Alex acknowledges the importance of these images, he believes it's also important to continue to shoot pictures that show the beauty of the underwater world, and plans to devote most of his time to this in the future.

'As well as taking the "shock and gore" pictures, I think we also have to take celebratory pictures of marine environments to show what's at stake if we don't change our habits and look after them,' he says. 'I think both types of image remain very valuable in environmental and conservation photography. If you show only the negative side, you turn the public off. You have to find a balance.'

'That said, it's a very valuable thing for photographers to come up with those really special environmental pictures that can spearhead campaigns for conservation. Those really special images are few and far between and I have yet to take one, but hopefully, one day I will.' **AP**

MAGIC FILTERS

ONE OF Alex's technical innovations is a range of Magic Filters developed specifically for use underwater. 'As soon as you go to any depth underwater, ambient light is filtered by its passage through water and quickly goes from white at the surface to blue,' he explains. 'To restore colour, underwater photographers used strobes – but they only go so far. Magic Filters are an alternative method.'

'Filters always worked underwater, but because film has a fixed white balance, a filter on film would only work at one depth. A filter would work perfectly at 8m, but the subject would have to be at 8m depth so no one ever used filters on film cameras. When digital imaging came along, I started experimenting with lots of different filters with my friend Peter Rowlands. We found that the way the cameras processed pictures with manual white balance, used in conjunction with a filter, could actually create a tool that would work over a very wide depth range.'

'This led to our first filter, originally developed for my own photography, that worked down to a depth of about 18m. We had it manufactured and have been selling it to underwater photographers ever since. It's great for certain types of shots, particularly scenes too big to light with flashguns. It works very well with shipwrecks and big scenic shots of reefs, and marine life such as whales. The filters have revolutionised available-light photography underwater, first with still images and now with HD video.'

● For more details, visit www.magic-filters.com.

To see more of Alex Mustard's underwater photography, visit his website at www.amustard.com



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ReaderSpotlight



Horia Bogdan Romania

Horia took up photography while studying biology at college. 'I wanted to take pictures of the animals I encountered during field trips, so I bought a bridge camera,' he says. 'I switched to a DSLR and soon after began photographing landscapes. I love the freedom photography gives me. It takes me to interesting places and allows me to experience new things.' To see more images by Horia, visit www.horia-bogdan.com.



Fjord view... 1

1 Foreground rocks take centre stage in this icy image taken at Tromsø in northern Norway

Canon EOS 60D, 10-20mm, 4secs at f/16, ISO 100, tripod, polariser, ND grad

Birch forest

2 A charming birch forest scene in northern Norway bathed in beautiful afternoon light

Canon EOS 60D, 17-70mm, 1/5sec at f/14, ISO 100, tripod, polariser, ND grad

Fjord view... 2

3 Horia's aim was to capture both the eroded foreground rocks and the last rays of light in one frame

Canon EOS 60D, 10-20mm, 0.3sec at f/13, ISO 100, tripod, polariser, ND grad

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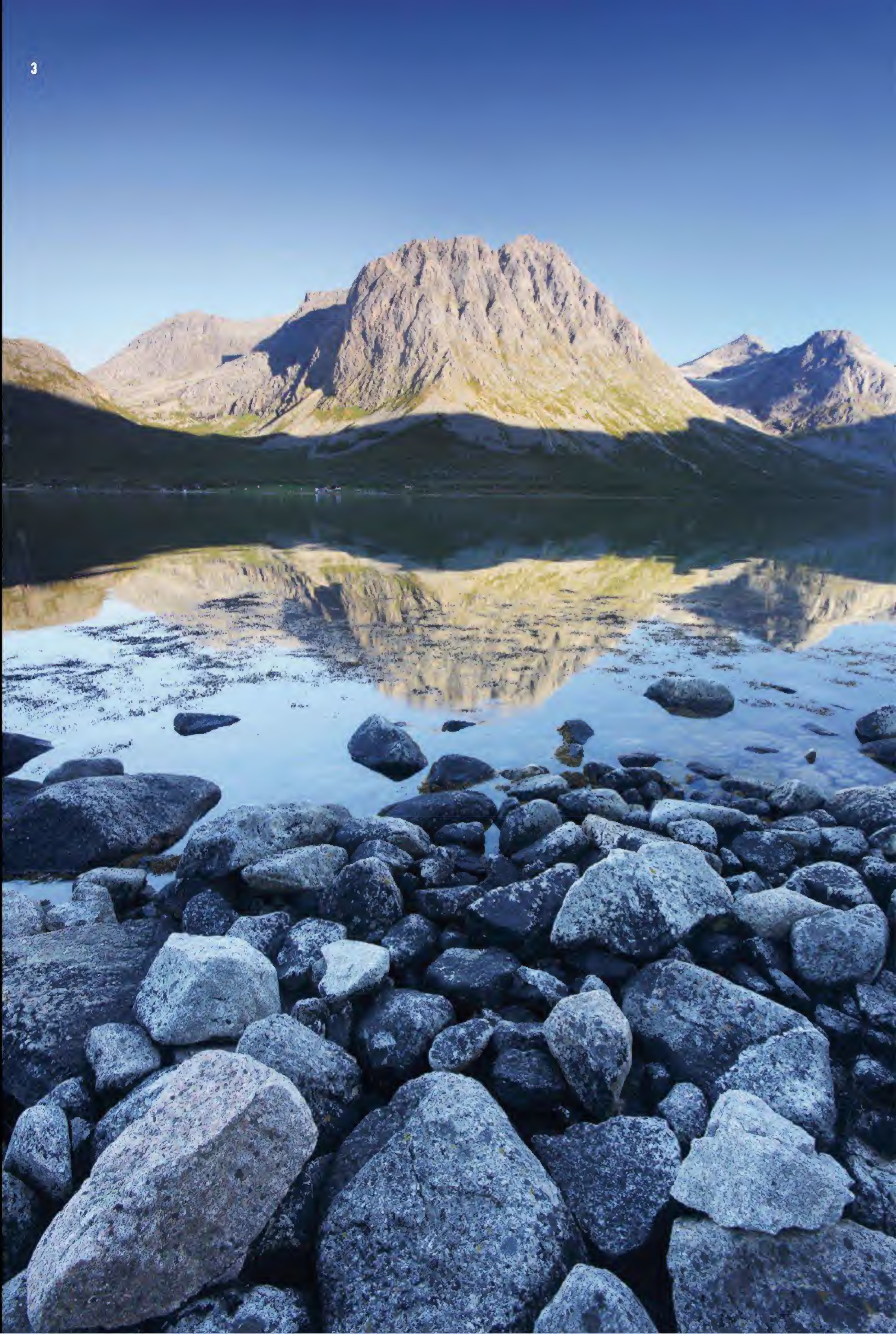
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Your pictures in print

1



2



3



Cullin clear skies

1 A well-chosen 'clean' viewpoint allows James to make the most of this wonderful view

Sony Alpha 77, 11-16mm, 1/10sec at f/11, ISO 50, tripod, ND grad

Milky Way

2 Stars fill an inky sky in this night scene

Sony Alpha 77, 11-16mm, 30secs at f/2.8, ISO 3200, tripod, remote release

Elgol, Isle of Skye

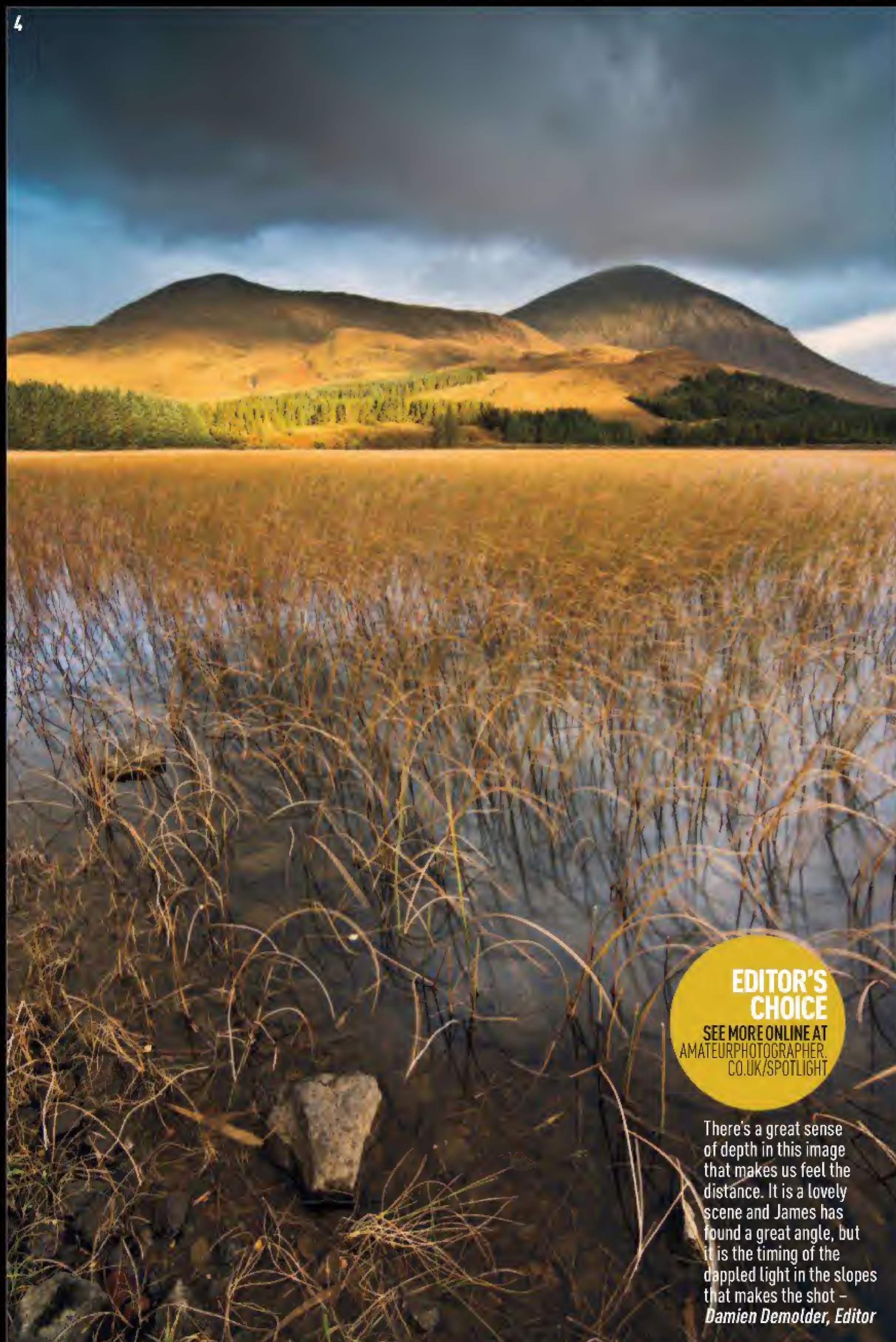
3 James has captured Elgol at its best, with the luminous light and dramatic clouds really enhancing this image

Sony Alpha 77, 11-16mm, 0.6sec at f/22, ISO 50, tripod, ND grad

Loch Cill Chriosd

4 Reeds dominate the composition, while warm light illuminates the mountains in this image taken on the Isle of Skye

Sony Alpha 77, 11-16mm, 0.8sec at f/11, ISO 50, tripod, ND grad



EDITOR'S CHOICE

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There's a great sense of depth in this image that makes us feel the distance. It is a lovely scene and James has found a great angle, but it is the timing of the dappled light in the slopes that makes the shot –
Damien Demolder, Editor

James Grant Nottinghamshire

James started taking pictures at a young age. His intention was to record memories for when he was older, but gradually his photography developed into something more serious. He says his favourite photographic subject is landscapes – and only landscapes. 'I believe that if you love your subject, it will show in your photographs,' says James. 'That's why I

seem to produce poor results for other subjects. I love being out in the landscape and getting away from "normal" life. I want to experience sights most people would never see and record the images so I can look back at them in years to come.' To see more of James's images, visit his website at www.jamesgphotography.co.uk.



Indian man

1 The shallow depth of field encourages the viewer to focus on the man's intense eyes

Nikon D700, 105mm, 1/125sec at f/3.5, ISO 800

Man smoking pipe

2 Framing the shot so the subject's mouth is covered creates an intriguing image

Nikon D700, 105mm, 1/80sec at f/3.5, ISO 800

Street scene

3 Engaging with your subject directly can lead to a confident image, as Daniel demonstrates

Nikon D700, 50mm, 1/60sec at f/5.6, ISO 200



Daniel J Rao Hull

Daniel became interested in photography while still at school when his father gave him a Kodak Box Brownie. Born in India, Daniel visits his home country regularly and finds it full of photographic opportunities. 'My subjects vary, but I'm most interested in people,' he says. To see more of Daniel's images, visit his website at www.pixeldan.co.uk.

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London Riots

by Amy Weston

Amy Weston's dramatic picture of a woman leaping from a window symbolises the riots that erupted in London during August 2011, writes **David Clark**

THE SPONTANEOUS rioting that broke out last summer in a number of English cities and towns shocked the nation. The picture that sums up this period of widespread social disorder was shot by news photographer Amy Weston, and shows a desperate woman leaping from the first floor of her burning flat.

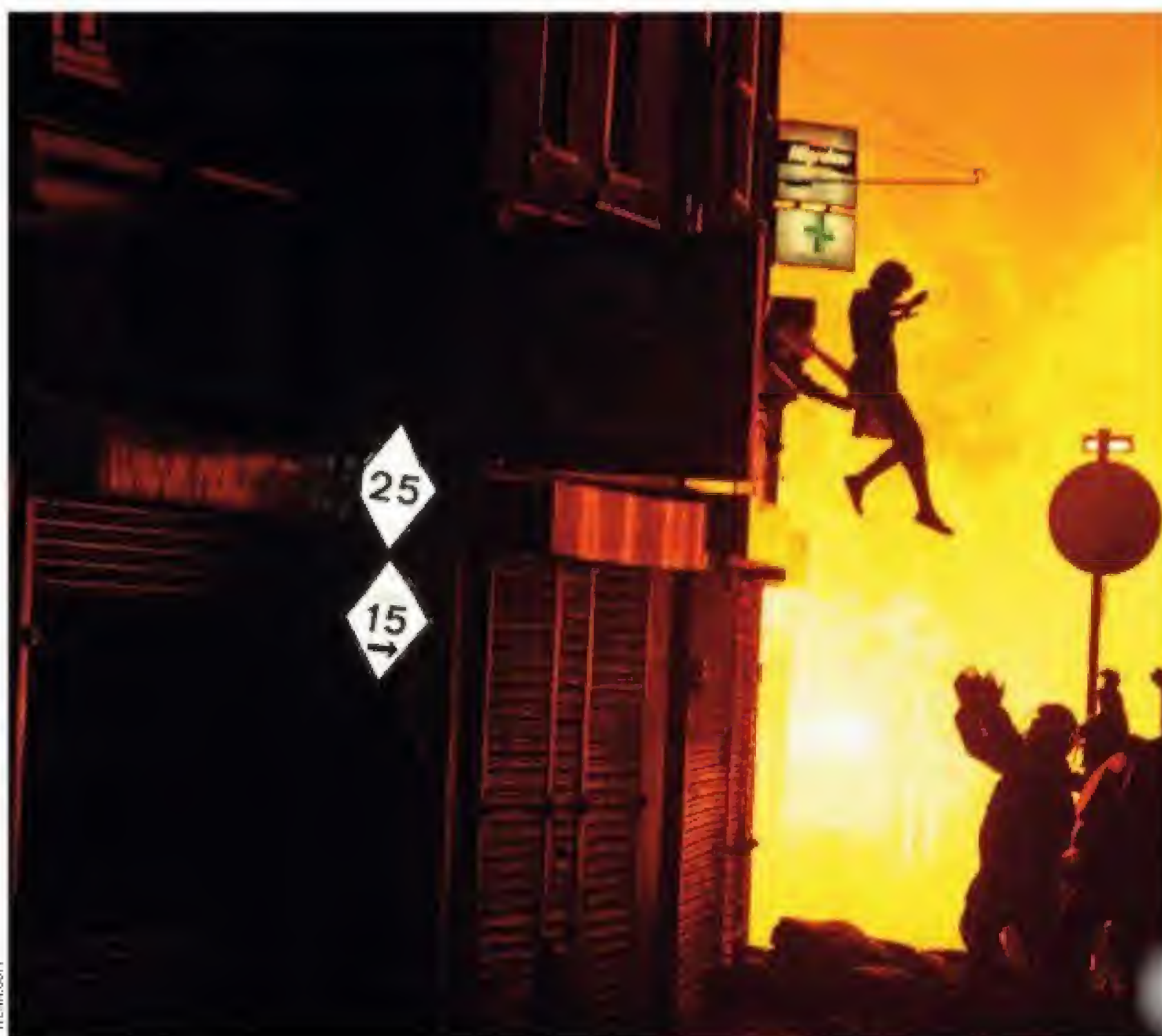
The riots were initially sparked off by the shooting of 29-year-old Mark Duggan by police attempting to arrest him on

4 August in Tottenham, north London. The early peaceful protests over Duggan's death turned into rioting two days later.

By 7 August, civil disorder, looting, arson and violence had spread to other parts of London, and the following day further 'copycat' rioting was breaking out in cities and towns around the country. Despite all police leave being cancelled and extra police being drafted into trouble spots, rioting and looting



Two of Amy Weston's images of Monika Konczyk leaping from a burning building in Croydon in August 2011. The most famous image (right) was published in many publications worldwide



© WENN.COM



continued over the following nights. Amy Weston, 33, was working for World Entertainment News Network (WENN), a picture agency specialising in celebrity pictures and news stories. On 8 August, the agency asked her to go to Croydon in south London, where shops were being looted and buildings were on fire.

As she arrived in the Surrey Street area of the town at around 8pm, she saw flames coming from the windows of flats above some shops. A major fire was also burning at a nearby furniture store.

In the street below the flats, local residents were looking anxiously towards the burning flats. 'There was a small crowd of people in front of me, some of them in their night clothes, who had obviously come out of their homes that were ablaze,' Weston said in a Radio 4 interview on 10 August. 'A lot of them were very emotional and upset. Grown men were crying into their hands, and there were six or seven riot police who started to push us back.'

As that happened, a man shouted that there was a woman still inside the building. As Weston looked in the direction he was pointing, she could see two feet emerging from the first floor window as the woman tried to escape the flames.

The riot police moved to a position beneath the window and, together with onlookers, tried to encourage the woman to jump. Weston, although some distance back, could feel the heat of the fire on her face. She was shooting with a Canon EOS 5D Mark II and 70-200mm lens, and fired three frames as the woman jumped. The most famous of them shows the woman as she has just left the window ledge.

'I knew that I'd got the shot,' Weston continued in the BBC interview, 'because I spend my life looking through the lens on my camera and I knew when I took it that I'd got the shot. But it wasn't until I got home and had a really good look at it that I could see exactly what was in the frame.'

'It was such an intense moment,' she added. 'Now, looking at the photograph, it's almost like there's some sort of silence, but directly behind me was the Surrey Street market area where there are some of the larger stores selling electrical products. As I turned around and looked behind me, it was like a war zone. There were huge groups of people, some cycling through the smashed windows and back out with televisions and other electrical products... it was just unbelievable.'

Weston was only at the scene for ten minutes and, after the woman jumped from the window, she tried to leave the area. However, the path to her car was obstructed by a group of 40-50 fighting rioters. She took off her cardigan, wrapped it around her camera and hid it under her arm. 'Then I just



ran as fast as I could through the crowd and back to my car,' she said. 'I didn't actually look at my camera until I got back safely.'

On 9 August, Weston's pictures of the woman jumping were published on either a front or inside page of almost all the English daily papers, and in many other publications worldwide. In most cases, the main picture was cropped as an upright image concentrating on the woman and the people below. On the front page of *The Sun* it ran with the headline *Descent into Hell*.

Weston's picture stands out for its simplicity and perfect timing; the figures, silhouetted against the vivid yellow background of the furniture store blaze, give it an almost theatrical sense of drama.

The shot was taken at a moment during the peak of the disorder, and four days later the riots had almost ended. During the rioting, more than 3,000 people were arrested, five people were killed and the total cost of the disturbances reached around £100 million.

The person in the photograph was later named as Monika Konczyk, a 32-year-old Polish woman whose fall was broken by riot police. She had survived her terrifying ordeal unharmed, but the picture of her falling remains a potent reminder of a period when society seemed at breaking point. **AP**

Amy Weston returns to the spot in Croydon where she took her dramatic photographs

BOOKS AND WEBSITES

Books: *Out of the Ashes: Britain After the Riots* by David Lammy examines the causes of the riots and what can be learned from them.

Websites: To hear the Radio 4 interview with Amy Weston quoted in this feature, search Google for *The Media Show: Reporting the Riots*. A *Guardian* feature on Weston's picture can be found on www.guardian.co.uk/media (search for 'Amy Weston').

Events of 2011

11 February

Hosni Mubarak, president of Egypt, resigns following widespread protests

11 March

Japan suffers a major earthquake and tsunami, resulting in the deaths of at least 15,000 people and leading to the Fukushima nuclear power plant disaster

29 April

Prince William marries Kate Middleton at London's Westminster Abbey

1 May

Al-Qaeda leader Osama bin Laden is killed at his secret compound in Pakistan by the US military

16 May

In the financial crisis in Europe, the European Union agrees to a €78 billion bailout loan for Portugal

22 July

Norwegian Anders Breivik kills 77 by bombing a government building in Oslo and carrying out a massacre on Utøya island

20-28 August

Libyan rebels overthrow the Gaddafi government. Gaddafi is captured and killed two months later

17 September

In New York, the Occupy Wall Street protests begin, then spread worldwide

27 October

The EU announces an increase of the bailout fund intended to tackle the European sovereign debt crisis, which rises to €1 trillion

15 December

The Iraq War is declared officially at an end after more than eight years of conflict

'It was such an intense moment. Now, looking at the photograph, it's almost like there's some sort of silence'

SIGMA

CAMERA : SIGMA SD1 | ISO100, F5.6, 1/160sec | LENS : SIGMA APO MACRO 150mm F2.8 EX DG OS HSM | 150mm | Copyright © Olga Vasilkova, V-studio

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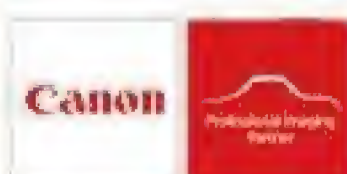
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

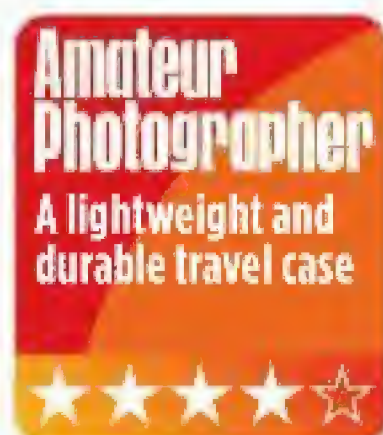
Lowepro Pro Roller Lite 250 AW Around £260

www.lowepro.com

LOWEPRO'S Roller cases are suitable for air travel and the latest series features the lightest versions yet. The Pro Roller Lite 250 AW on test here weighs 4.3kg and its 56.5x34.9x22.2cm dimensions are within most airlines' baggage restrictions. In the main compartment is space for up to two pro DSLR bodies, four or five lenses and one or two flashguns, all secured between adjustable padded dividers. On the inside of the lid is a pocket for up to a 15in laptop, as well as smaller pockets for accessories.

Even packed with a full load, the case is comfortable to transport because the wide placement of the wheels ensures good stability and the extending handle is angled for an easy hold. The build quality of the case is excellent and I expect it to last for many journeys. If the wheels wear out they can be removed using an Allen key and are easily replaced. A smaller and lighter Lite 150 AW version (around £230) is also available.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Lensbaby Edge 80 £245.42

www.lensbaby.co.uk

THE LENSBABY

Edge 80 is a fixed 80mm 'optic' with an f/2.8-22 aperture range and 'landscape' or 'close-focus' setting. The Edge 80 is designed to be used through a Lensbaby lens body that offers tilt/shift control to adjust the plane of focus, such as the Composer above (tested in AP 24 Jan 2009 and priced £163.60). With a 12-blade aperture and five multi-coated glass elements in four groups, the optic is ideal for portraiture, with creative control over out-of-focus areas.

The base of the supplied hard case acts as a wrench to remove the lens inside the lens body, and then the Edge 80 can be fixed into place. By pulling the front of the optic out, it enters its close-focus setting, which provides a minimum focus of around 43cm when fully tilted. The optic can be used like a 'straight' lens by pointing it forwards, as well as offering a 'slice' of focus by tilting the lens body. The optic isn't cheap, but it can give a twist to your portrait work. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX20

With a swivel screen and a 20.3-million-pixel sensor, Samsung's latest compact system camera may offer the Sony NEX-7 some healthy competition.

AP 30 June

Canon Pixma Pro-1

This 12-ink, A3+ printer is Canon's new flagship model for professional photographers. We put it to the test.

AP 30 June

Leica X2

Combining sleek style with a 16-million-pixel APS-C-sized sensor, the Leica X2 could be a street photographer's dream.

AP 7 July

Sony Alpha 37

An updated version of the Alpha 35, we discover the new features of the single-lens translucent Alpha 37.

AP 14 July

Sony Cyber-shot DSC-RX100

This high-end Sony compact camera has an impressive 20.2-million-pixel, 1in sensor. Is it the best compact camera yet?

AP 14 July

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Mobile Power Booster

- Mobile Boosters are mobile power sources for all devices that can be charged via USB: Digital Cameras, PSP, GameBoy, Smartphones, iPhones, iPods etc.
- Mobile Boosters are a 'must pack' accessory when travelling or outdoors
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- Ideal when a device runs out of energy and no other power source is close by
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eneloop rechargeable batteries

Uniting all of the advantages of an alkaline battery and a Ni-MH rechargeable battery they come pre-charged and are ready for immediate use. They have a low self discharge rate so hold a greater percentage of their charge for far longer than conventional rechargeable batteries, and because they can be recharged many times over, they can replace as many as 1500 Alkaline batteries over the course of their life. Eneloop also keeps its voltage level over 1.1 Volt for a long time, and only just before becoming empty will they fall under that limit. Into the bargain, performance is maintained, even when used in temperatures as low as -20 ° Centigrade.

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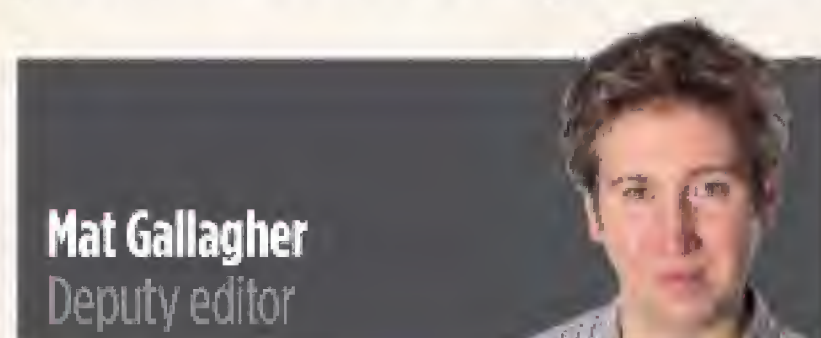
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Canon EOS-1D X

This long-awaited flagship DSLR arrives just in time for the 2012 Olympic Games. **Mat Gallagher** puts it through its paces to see if it is a gold-medal-winning contender



Mat Gallagher
Deputy editor

AS A PROFESSIONAL camera, the availability of the Canon EOS-1D X in time for a sporting event as significant as the Olympics will be key to its success. The camera was announced in October 2011, even though it was not due to be ready for use until March 2012 at the earliest. This early warning, we were told, was to ensure that photo agencies would be made aware of the product in plenty of time to include it in their purchasing plans for the year ahead.

It was perhaps also an attempt to secure an audience before the announcement of its potential rival, the Nikon D4, which arrived in January. Both cameras have since experienced delays in their releases, with the EOS-1D X now looking as though it will be in the shops by mid-June. This review is based on a model with pre-release firmware, although Canon Europe has assured us that the camera is performing to 'release standard'.

The 1D X follows a line of EOS-1D cameras that previously included the EOS-1Ds variation for higher-resolution studio, portrait and landscape users. However, the 1D X – the 10th Canon pro body – replaces both the EOS-1D Mark IV and the EOS-1Ds Mark III models, despite the resolution

AT A GLANCE

- 18-million-pixel, full-frame CMOS sensor
- Dual Digic 5+ processors
- ISO 100-51,200 (204,800 high setting)
- 61-point AF
- 100,000-pixel, RGB AE metering
- Clear View II, 3.2in, 1.04-million-dot LCD
- 12/14fps continuous shooting
- Full HD (1080p) video capture
- Street price £5,299

being lower than the 21 million pixels of the EOS-1Ds Mark III. The only other variation of the EOS-1D is now the EOS-1D C, which also features an 18-million-pixel, full-frame sensor but is designed for videographers and has the ability to shoot 4K video.

The 1D X is a camera designed for a wide range of professional users, from landscape and nature to portrait and press photographers. Sport, however, remains its number one focus and it is where the camera will be put to its greatest test. Here the onus is on speed and accuracy, to capture often fast-moving subjects in difficult lighting conditions. The previous 1D Mark IV was no slacker in this area, but the 1D X offers a new, faster processor, a more advanced metering system and a more extensive AF system. This should not only cope with the higher-resolution, full-frame sensor but also offer greater performance.

FEATURES

One of the biggest changes from the 1D Mark IV is the physical size of the 1D X's sensor. The EOS-1D series has so far used an APS-H-sized (27.9x18.6mm) device that gives a 1.3x focal magnification. The 1D X uses a full-frame (36x24mm) CMOS sensor for a 1x magnification,

as previously used by the EOS-1Ds and EOS 5D models. This sensor is a new unit with 18.1 million effective pixels and is the first from Canon to use gapless microlenses on a full-frame sensor. This means pixel size is increased, with each now measuring 6.9µm compared with 5.7µm on the 1D Mark IV and 6.4µm on the 1Ds Mark III. Gapless technology was previously seen on the EOS 7D's APS-C sensor and now features on the EOS 5D Mark III.

The sensor features 16-channel output with two vertical-pixel simultaneous readouts and four separate four-channel analogue-digital converters to pass the signal to the processors. This, according to Canon, is 1.4x faster than the 1D Mark IV, which means the frame rate has increased to 12/14fps on the 1D X. The higher rate is only available with the mirror locked, so the camera cannot continue to focus while shooting. The frame rate is also limited to 10fps at ISO 3200 or above.

Working alongside the new sensor are the dual Digic 5+ processors. These have three times the processing power of the Digic 5 processors, which in turn offered dramatic improvement over the Digic 4 units used in previous EOS-1D models. These play a large part in the camera's high-speed shooting ability, but are also responsible for its ability to shoot at greater ISO sensitivities. With a standard range increased by 2 stops to give ISO 100-51,200, and an extended range providing a low ISO 50 and high settings up to ISO 204,800, the 1D X matches the Nikon D4 at its highest value.

The files output in a choice of 14-bit raw (CR2) and JPEG at 5184x3456 pixels, with options for Mraw (3888x2592 pixels), Sraw (2592x1728 pixels), M1 JPEG (4608x3072 pixels), M2 JPEG (3456x2304 pixels) and S JPEG (2592x1728 pixels) sizes. Users can choose to combine any of the raw with



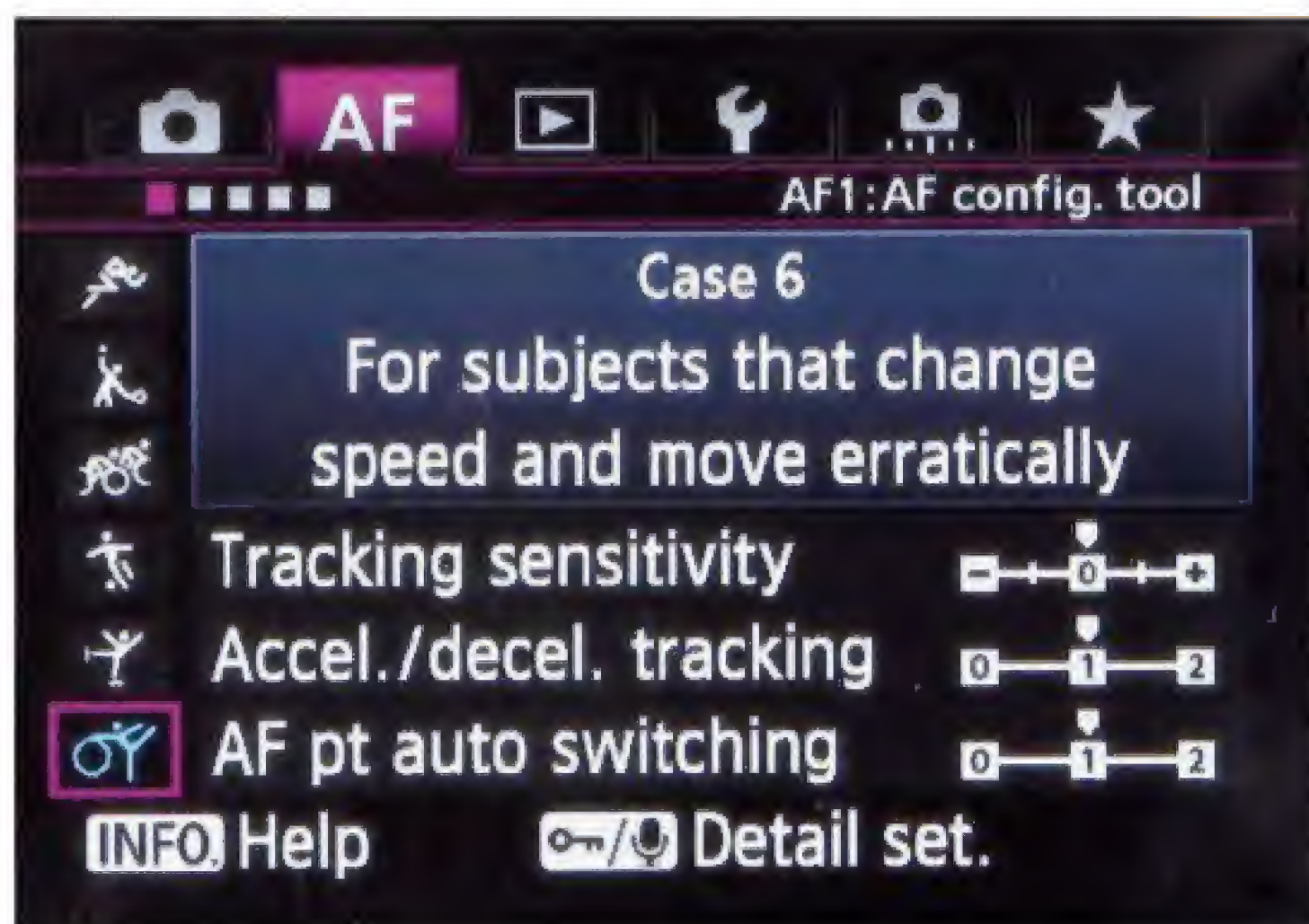
any of the JPEG settings for dual shooting, and also control the compression individually for each of the JPEG settings. Raw files are already supported by Adobe Camera Raw and the camera comes with Digital Photo Professional software for processing. It does seem slightly unusual that the 5D Mark III shoots at a higher resolution than the 1D X, despite the difference in print size being only 3-5mm at 300ppi. Perhaps a 36-million-pixel version of the 1D could still emerge.

An additional Digic 4 processor features purely for the exposure system on the 1D X. The metering uses a 100,000-pixel RGB AE sensor and 252 metering zones. Previously, Canon metering systems have been monotone in their design, but the ability to

Tracking a moving subject is easy using the multi-point servo settings

'see' in colour can help detect what is in the scene. This uses the ISA (intelligent subject analysis) system and allows face detection through the viewfinder, not just when in live view mode. ISA also works with the auto light optimiser correction system to set the best exposure. Evaluative metering uses a matrix of 252 zones to analyse the scene, while more prescriptive partial, centreweighted and spot options are also available. Spot metering by default reads from the centre of the viewfinder, but can be linked to the active AF point or chosen individually in up to eight positions for multi-spot readings. Should it need to be corrected manually, there is ±5EV exposure compensation and auto bracketing of up to seven shots.

FEATURES IN USE AUTOFOCUS SET-UP



THE CANON EOS-1D X has a dedicated autofocus section within the main menu, with five tabs of options to control every aspect of how the system behaves. This camera benefits from having time spent on setting it up before use. The results straight out of the box are impressive, but customising the settings and buttons – and the AF in particular – will really get the best out of the 1D X.

Within the first tab of AF screens the menu offers a series of six 'cases' with preset values for different subjects. Each carries a sporting icon with a runner, footballer, skater,

tennis player, cyclist, and gymnast, but by pressing the info button the attributes of each mode are explained, giving it a wider relevance. From these six starting points, three controls in each can be edited, covering tracking sensitivity, acceleration/deceleration tracking and AF point switching – more details for each can again be found by pressing the info button.

On the following screens priority can be given to focus or shutter speed in the first or following burst shots, the usable AF points can be selected and how they display in the viewfinder chosen.

The 1D X is compatible with the full range of Canon EF lenses and third-party models using the EF mount. The exceptions are EF-S-mount optics, which provide coverage for APS-C-sized sensors only. There are also focusing implications for optics with a maximum aperture of smaller than f/5.6, as we explain in the *Autofocus* section.

Two CompactFlash card slots feature, allowing one to be used as an overflow, or to record different formats to each card, or to duplicate content to both cards for backup. There is no move towards SD or the new XQD card here as in the Nikon D4. When using a SanDisk Extreme Pro (UDMA 6) card, 20 raw or 20 raw+JPEG files can be shot before filling the buffer. Using just large JPEG files, the camera showed no sign of letting up after over 800 shots.

The battery has been upgraded from previous models, increasing the power from 2,300mAh to 2,450mAh, although it remains compatible with the old LP-E4 units, and the new LP-E4N battery can be used in the 1D Mark IV body. The LP-E4N gives 1,120 shots in regular daytime temperatures, which is less than the 1,500 shots of the 1D Mark IV, presumably due to increased power consumption in the 1D X.

The 1D X leaves users wanting for almost nothing. The only question is whether Wi-Fi functionality could have been built into the camera rather than offered separately.

9/10

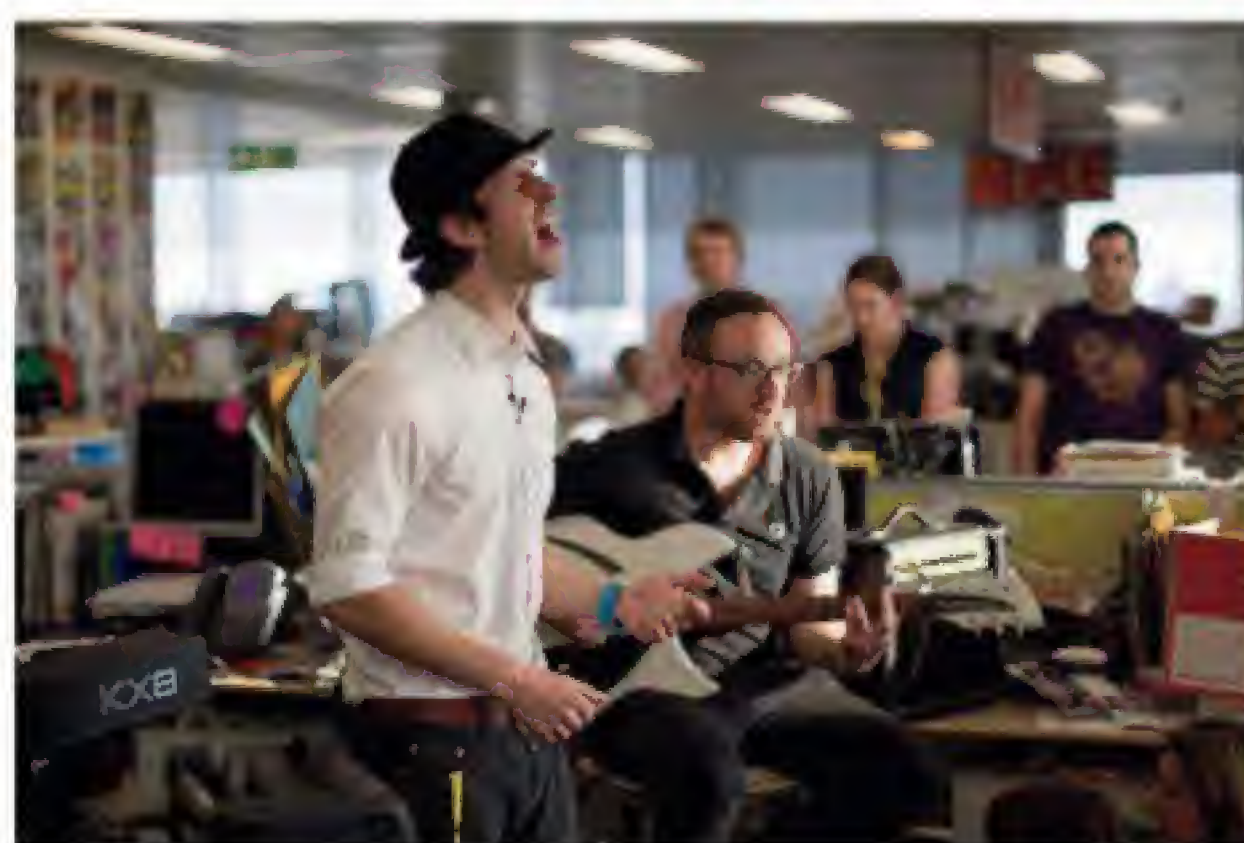
BUILD AND HANDLING

The body of the EOS-1D X has the same weatherproof construction as the EOS-1D Mark IV, with 76 seals around a magnesium body and internal structure. The 1D X is slightly larger and considerably heavier, though, weighing 1,340g. Combined with even the lightest of lenses, it feels very solid and reassuringly sturdy. The grip is deep and long, making it surprisingly easy to hold in one hand, although the strap makes for welcome relief during rest periods.

While the layout of the body is very familiar, there have been a few small changes. For instance, on the top plate, white balance now gets its own dedicated button and the FEL button is replaced by one of the three multi-function (M.Fn) buttons. On the back next to the main control dial is a dedicated live view button and a quick menu button, as on the EOS 7D.



At ISO 6400, images appear practically noise-free with high levels of fine detail visible



The auto white balance maintains natural lighting, even in tricky conditions

The 1D X continues to focus rapidly in low-light conditions, such as live music events

A second thumb joystick has been added for vertical operation and the zoom controls have moved from the AF select and AE lock buttons to its own dedicated button, while zooming during image preview is performed using the finger dial. This is the one function that regularly confused me during use, as I instinctively tried to zoom with the old buttons. In time, though, I'm sure users will adapt and find that the finger dial makes it far easier to zoom in and out quickly.

On the front of the camera, the multifunction and depth of field preview buttons placed to the right of the lens are duplicated in the bottom right for natural finger placement in both horizontal and vertical holds. To avoid buttons being knocked or pressed accidentally, one or all of the main dial, quick control wheel and thumb joysticks can be disabled using the 'lock' position on the power switch. The vertical control buttons can also be turned on and off with a separate switch.

The styling of the buttons has been refined slightly across the camera, with a more rounded appearance – again in the style of the EOS 7D. The quick menu is a handy route to some of the more popular features but, with the exception of the picture styles, white balance shift and auto lighting

optimiser, all these functions already have direct access via a button on the camera body. As a tool, it works better as a method of checking the settings than actually changing them. The main menu is clear and easy to use, sectioned by icons, each with a range of tabs, so functions can be found by scrolling across rather than down a long list.

9/10

NOISE, RESOLUTION AND SENSITIVITY

The EOS-1D X's 18-million-pixel sensor is relatively standard in terms of resolution – even Canon's enthusiast-level models have 18 million pixels. However, it is the size of these pixels, thanks to the full-frame sensor and gapless microlenses, that gives it the potential to deliver better results than even the EOS-1Ds Mark III. The gapless microlenses mean less light is lost during capture, so the camera has more information to process and makes it less prone to noise.

The resolution at its base ISO 100 setting delivers a solid 36, a decent score but one we would expect from such a sensor. As the ISO is raised there is minimal fall-off in detail, and even at ISO 25,600 the camera still manages to resolve up to 28 on our chart. These results are based on the raw files, processed using Adobe Lightroom 4.1. The JPEG files appear slightly softer, only resolving 32 at ISO 100 but maintaining detail through the ISO range and still reaching a score of 28 at ISO 25,600.

The lack of noise is evident in the unprocessed raw files, with ISO 6400 images remaining impressively clean. Some noise starts to creep in from ISO 12,800 but colour noise appears more prominent than luminance noise and is easily removed during raw processing. JPEG images demonstrate this clearly, although signs of luminance noise remain at

ISO 51,200. The high settings of ISO 102,400 and ISO 204,800 show greater increases in noise levels, and the top setting especially is best avoided for critical work. Having these settings available is reassuring, though, especially when it is the difference between getting a photo or not, and the results are still better than the original EOS 5D managed at ISO 6400.

29/30

WHITE BALANCE AND COLOUR

Colours from the EOS-1D X appear very natural, while maintaining a certain bite – almost like Fuji Provia slide film. This was perhaps aided by the quality of the lenses. As with everything else on this camera, however, colours can be adjusted to preference, either using one of the preset picture styles or customising one of the user-defined modes.

The auto white balance is faithful to the scene, leaving plenty of warmth under evening light and not neutralising the natural colour of indoor scenes. The additional six presets cover more specific needs, while the manual temperature and reading settings will still be favoured for studio use.

9/10

METERING

Out of habit I found myself underexposing scenes on the 1D X by around $\frac{2}{3}$ EV, but in processing I found I needed to dial this back in to achieve the right exposure, and often slightly more. The evaluative metering seems more adept at maintaining all the highlights in scenes without pushing too much into the shadows. The auto lighting optimiser, with its three levels of intensity, helps lift shadows too. The temptation to switch to partial or centreweighted metering is lost for most scenes, as there's simply no need to. For critical subjects the spot metering is still very handy, especially when linked to the AF.

9/10

DYNAMIC RANGE

Although full dynamic range measurements are not yet available for the EOS-1D X, I expect it to top any of Canon's previous models. The results from the EOS 5D Mark III reveal an 11.74EV range at ISO 100, and the larger photosites of the 1D X's sensor should ensure that it at least reaches 12EV, although it is unlikely to hit the 13EV of the Nikon D4. Dynamic range can be effectively extended by using the multiple exposure functionality, which can combine up to eight shots, or by processing, using the auto lighting optimiser.

8/10

AUTOFOCUS

The autofocus system is without doubt the most fascinating part of this camera. The large amount of customisation available allows the user to tailor the camera to their own needs, and

Facts & figures

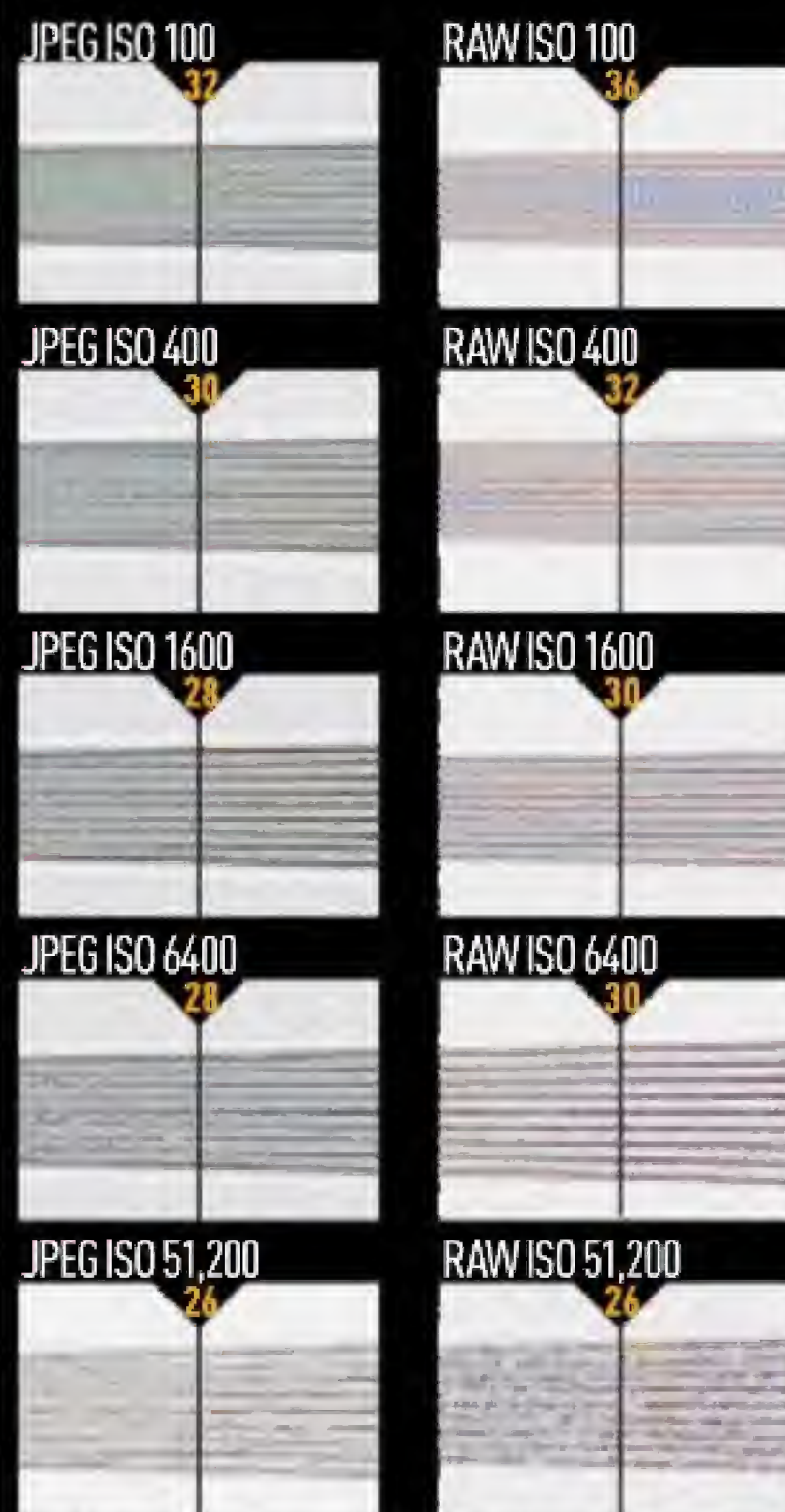


RRP	£5,299
Sensor	18.1-million-effective-pixel, full-frame (36 x 24mm) CMOS
Output size	5184x3456 pixels
Lens mount	Canon EF (not EF-S)
File format	JPEG, CR2 (raw), MOV
Compression	10-stage JPEG, 1-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/8000sec, plus bulb
Max flash sync	1/250sec
ISO	100-51,200 (50-204,800 extended)
Exposure modes	PASM, 3 custom modes
Metering system	100,000-pixel RGB sensor, 252-zone evaluative metering, with partial, centreweighted and spot ± 5 EV
Exposure comp	Auto, 6 presets, 6 custom and manual, with fine-tuning
White balance	Auto, 6 presets, 6 custom and manual, with fine-tuning
White balance bracket	Yes
Drive mode	12fps, 14fps super-high-speed mode
LCD	3.2in, 1,040,000-dot Clear View II LCD
Viewfinder type	Optical pentaprism
Field of view	100% coverage (0.76x magnification)
Dioptr adjustment	Yes
Focusing modes	Single, continuous (servo), manual
AF points	61 point (41 cross-type f/4, 5 dual cross-type f/2.8), single point, single point spot, AF point expansion (4 or 8), zone AF, 61-point auto
DoF preview	Yes
Built-in flash	No
Video	Full HD (1080p) (29.97, 25, 23.976 frames per second), 720p (59.94, 50 frames per second) MOV (H.264)
External mic	Yes
Memory card	CompactFlash
Power	Rechargeable LP-E4N Li-Ion (LP-E4 compatible)
Connectivity	USB, HDMI, 1Gb Ethernet LAN
Weight	1,340g (without battery or card)
Dimensions	158 x 163.6 x 82.7mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. www.canon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Canon EF 50mm f/1.2L USM lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Noise levels are much more pronounced at the high extended ISO settings and detail starts to suffer, but this is still a very impressive performance

FOCAL POINTS

LCD monitor

The rear screen is a large 3.2in Clear View II LCD with a 1.04-million-dot resolution, providing clear image review and live view composition

Live view

Live view gets a dedicated button for quick access compared to the previous use of the central set button in the rear dial

Zoom control

The redesigned function buttons under the screen now include the zoom function, which then allows the finger dial to quickly zoom in and out of images

Thumb joystick

The array of buttons for vertical operation now includes a second thumb joystick for easy AF point adjustment to match horizontal operation



Camera shown 75% actual size

AF menu

The dedicated autofocus menu has five tabs of options, including six case presets to match the differing focus requirements of various sports. These can then be fine-tuned as required. Priority between burst speed and focusing can be set, and AF points chosen.

Quick menu

As seen on EOS models such as the EOS 7D and 5D Mark II, the quick menu provides an overview of the main shooting modes, which can then be selected from the screen and adjusted rather than trawling through the main menu.

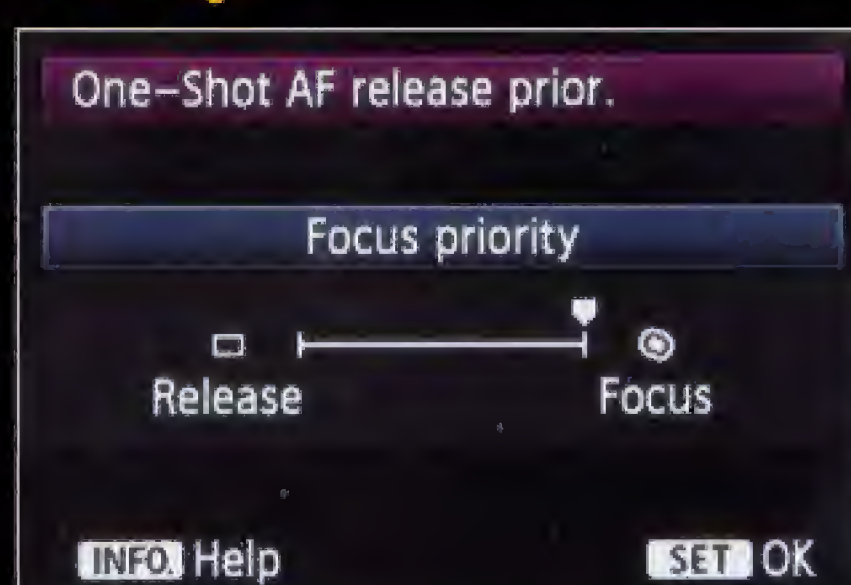
Video capture

HD video has been improved with a new compression (IPB or ALL-I) in the H.264 codec. Longer clips can now be recorded (up to 29.59mins) by the camera creating consecutive files (12mins each) that can be spliced together in editing software.

WFT-E6 Wi-Fi unit

This tiny Wi-Fi transmitter (£580) attaches to the side of the EOS-1D X allowing rapid transfer of images via 802.11a/b/g/n compatibility with a range of 150 metres. The WFT server allows the camera to be operated remotely from a web browser or smart phone.

AF settings

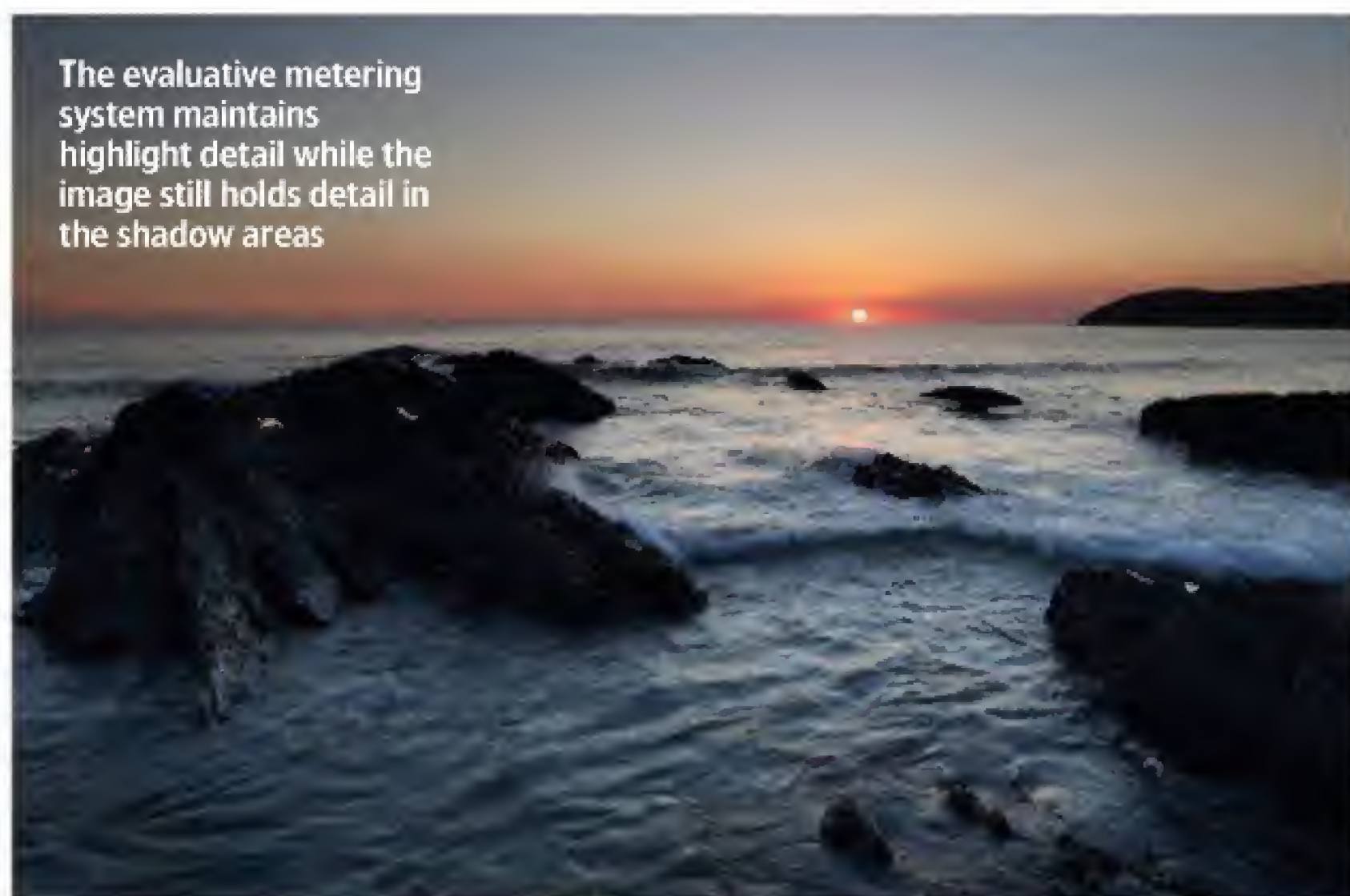


Quick menu



Picture style





The evaluative metering system maintains highlight detail while the image still holds detail in the shadow areas

➔ should you want to get an overview of just what is possible, try flicking through the 47-page EOS-1D X autofocus guide available in PDF at http://cpn.canon-europe.com/content/news/eos_1d_x_af_settings_guidebook.do.

The 61-point AF system includes four different types of sensors: 20 standard (horizontal) f/5.6 sensors, 20 cross-type (f/4 vertical, f/5.6 horizontal), 16 f/5.6 cross-type (both horizontal and vertical) and five dual cross-type (f/2.8 cross and f/5.6 cross-types). The points available vary depending on the lens being used, with the sensitivity broadly representing the maximum aperture that must be available from the lens.

For instance, to use all 61 points in their full capacity requires an f/2.8 lens or faster, while even some f/2.8 lenses are unable to use all the dual cross-type points fully, including the 24-70mm f/2.8L. Lenses with smaller maximum apertures such as the 17-40mm f/4L are still able to use all 61 points, but the dual cross-type units will only function as single cross-types at f/5.6.

Canon only lists a few select lenses that are able to use fewer than the 61 points, such as the 800mm f/5.6L IS USM (47 points) and the 180mm f/3.5L Macro (33 points). While most systems will support AF up to f/8, any lenses with apertures smaller than f/5.6 will not be supported by the 1D X. This will only really affect the use of superzoom or non-constant aperture lenses with a 2x converter, neither of which is likely to be used with such a high-grade camera.

I tested the camera with the 50mm f/1.2L, 16-35mm f/2.8L, 24-70mm f/2.8L, 400mm f/2.8L and 70-200mm f/2.8 lenses and found the focusing extremely impressive. Single focus locks on effortlessly even in low light, and is claimed to work down to -2EV, or the equivalent of moonlight.

The servo mode, for continuous focusing, opens up all the tracking options, although how to engage the multi-point tracking is not obvious. The focus point select button must be pressed and the M.Fn button used to cycle through the focus modes. This is handy when shooting, but it would have been nice to have as an option in the menu as well. The

tracking options are impressive and even with the default settings the 1D X locked on to the main subject with ease and held focus as it moved around the frame. When the tracking is used with a smaller-aperture lens, such as with the 70-200mm f/2.8 plus 2x teleconverter (giving an f/5.6 aperture), the tracking is less effective but still successful.

8/10

LCD, VIEWFINDER AND VIDEO

The LCD monitor is a large 3.2in unit with a 1.04-million-pixel resolution. This makes reviewing images very easy, and the zoom functionality allows enough magnification to really pixel-peep and fully assess the focusing. Some have questioned the lack of a vari-angle bracket, but due to the size of the screen and its extensive viewing angle, it isn't really missed for still shooting and the required hinge bracket could cause issues for the water and dust sealing.

The viewfinder provides full 100% coverage and a large 0.76x magnification, equal to those on the 1D Mark IV and 1Ds Mark III, remains clean and clear with simple shooting information in green LEDs below and to the right of the frame. The viewfinder projects the grid and AF points onto the screen, allowing the user to choose how much or little is displayed.

Video functionality has also been expanded on the 1D X, recognising the importance of video for many professional shooters. Full HD (1080p) video can be recorded at 30/25/24fps for PAL and NTSC varieties (50/60fps at 720p). The 1D X circumvents the 4GB limit for video clips by automatically starting a new file when the limit is reached. This means that constant recording up to 29.59mins is now possible, although it is saved in 12min sections to be spliced seamlessly together. For serious videography there are timecode options and a 3.5mm external mic input. It lacks the audio monitor jack of the 5D Mark III and the clean HDMI output of the Nikon D4, but videographers will probably opt for the dedicated EOS-1D C version of the camera.

9/10

Competition



Nikon D4

TESTED AP 14 APRIL 2012



Canon EOS-1D Mark IV

TESTED AP 22 MAY 2010

BEING a professional product, the Canon EOS-1D X is aimed at quite a niche audience, and most users at this level already owe their allegiance to either Canon or Nikon. That's not to say the right product couldn't change a few minds, though. The Nikon D4 is also aimed at the sports and action market, and is out in time for those photographers shooting this summer's Olympic Games. When the 1D X was first announced, the Nikon was slightly cheaper, but after a price correction for the UK market the cameras are almost equal. The D4 matches the 1D X's ISO range, but has a lower 16.2-million-pixel resolution and slower 11fps shooting rate. Otherwise, the cameras appear quite evenly matched.

The biggest question is whether the 1D X has enough to convince users to upgrade from the 1D Mark IV, or even whether some would choose the now cheaper 1D Mark IV over the 1D X. This £1,700 price difference means slower frame rates, inferior focusing and noise performance, and a smaller 16-million-pixel sensor, but its 1.3x magnification benefits long lens work and it is still a stunning camera.

Verdict

CAMERAS at this level have extremely high standards to live up to, and the Canon EOS-1D X certainly meets them and even exceeds them in some places. The new sensor is extremely impressive in terms of detail, but more so in terms of its noise performance in low light. This is the finest Canon DSLR I have tested, and while the difference may not be enough to tempt many Nikon users, it represents another step forward in the sports and action market.

Despite the quality, I'm not sure the 1D X's resolution will hold the interest of many portrait or landscape photographers, with the 5D Mark III looking like a more practical solution and the Nikon D800 giving a blisteringly sharp 36-million-pixel output. However, if I had to choose just one camera to use for all types of photography, the Canon EOS-1D X would be it.

		1	2	3	4	5	6	7	8	9	10
Amateur Photographer											
Tested as Professional DSLR											
Rated Excellent											
90%											
FEATURES	9/10										
BUILD/HANDLING	9/10										
NOISE/RESOLUTION	29/30										
DYNAMIC RANGE	8/10										
AWB/COLOUR	9/10										
METERING	9/10										
AUTOFOCUS	8/10										
LCD/VIEWFINDER	9/10										

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Datacolor Spyder4

The starting point for creating great-looking prints is to ensure your monitor displays accurate colours. **Vincent Oliver** takes a look at Datacolor's new colorimeter, the **Spyder4**

DATACOLOR'S Spyder4 comes complete with profiling software that guides the user through setting the controls on their monitor. Once completed, the Spyder4 is placed on the screen and then a series of colour swatches (red, green, blue, white and black) are displayed in a variety of densities. Each colour is analysed by the Spyder4 and the values are compared to reference data in the software. A profile of the monitor is then created.

Any adjustments are made to the Look Up Table (LUT) in the computer's graphics card, which compensates for any display inaccuracies. If the screen has a slight yellow cast, for example, the software adds more blue to the LUT to counteract the cast. In a fully colour-managed workflow, the image-editing application knows from the monitor

profile how images are being displayed. Of course, this is just a simple overview – there is far more sophistication to this process. The Spyder4 has several features to help produce the best-possible profiles from either an LCD, backlit LCD, CRT, laptop or projector display, and it can even profile the display on an iPad or iPhone.

In appearance, the Spyder4 looks identical to its predecessor, albeit with the silver finish replaced with a piano black. Below this there are several improvements, including a new seven-channel sensor for increased stability, accuracy (26% better) and precision (19% better). Datacolor claims that 'the new filter design closely matches the human eye'.

Besides this profiling, the Spyder4 has a comprehensive set of monitor-performance analysis tools. These include: Adobe RGB

AT A GLANCE

PROS

- Very accurate profiles – visibly marked improvement over previous Spydors
- Easy to use
- Easy to use with multiple displays on the same computer

CONS

- No storage case
- Price of Elite version

TIPS FOR CALIBRATION

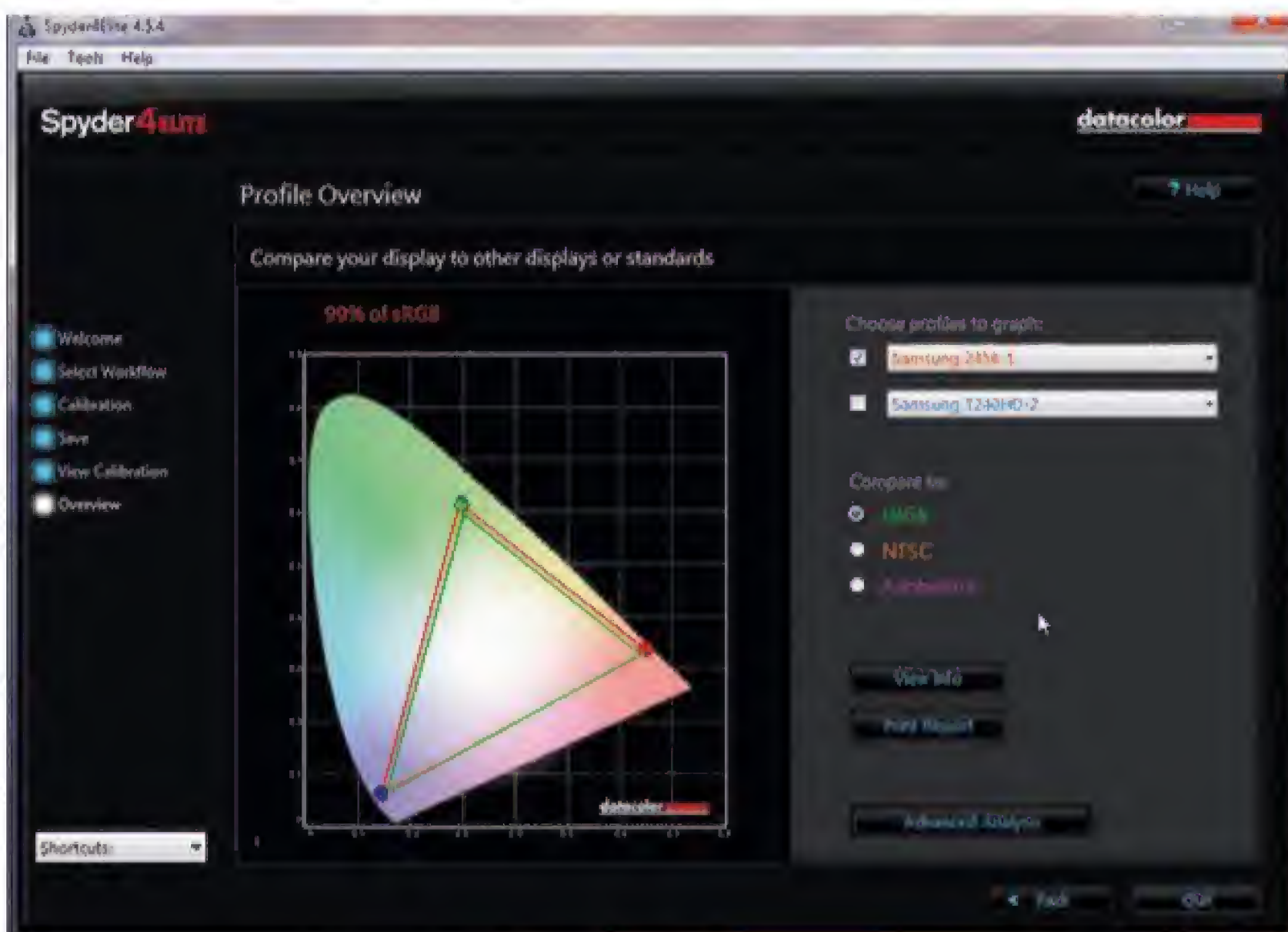
- 1** Calibrate your screen regularly, ideally at least every two weeks or before starting on a major project
- 2** Let your monitor's colours settle for at least 30 minutes before creating a profile
- 3** Make sure the colorimeter is sitting flat on the LCD screen by tilting the screen backwards
- 4** A suction cup is included for those who are still using a CRT display. This cup is not suitable for use with an LCD screen
- 5** The Spyder should be attached to a powered USB port. *Do not* use a USB hub or keyboard
- 6** Sit squarely in front of the screen. Moving your head even by a few inches could mean you are not seeing accurate colours
- 7** LCD screens deteriorate with age, so check the screen for patchy colours by displaying a full screen of solid colour
- 8** Use a mid-grey as desktop wallpaper when correcting images. A coloured wallpaper may influence your judgement
- 9** Room lighting can influence colour editing, so use only at a low level
- 10** Keep the monitor clean and free from fingerprints. There are special cloths and sprays for cleaning LCD screens

gamut; monitor-quality rating report; uniformity of display in nine zones; and the ability to compare monitors. It also gives greater control over colour-management settings and the ability to fine-tune the calibration results over multiple monitors.

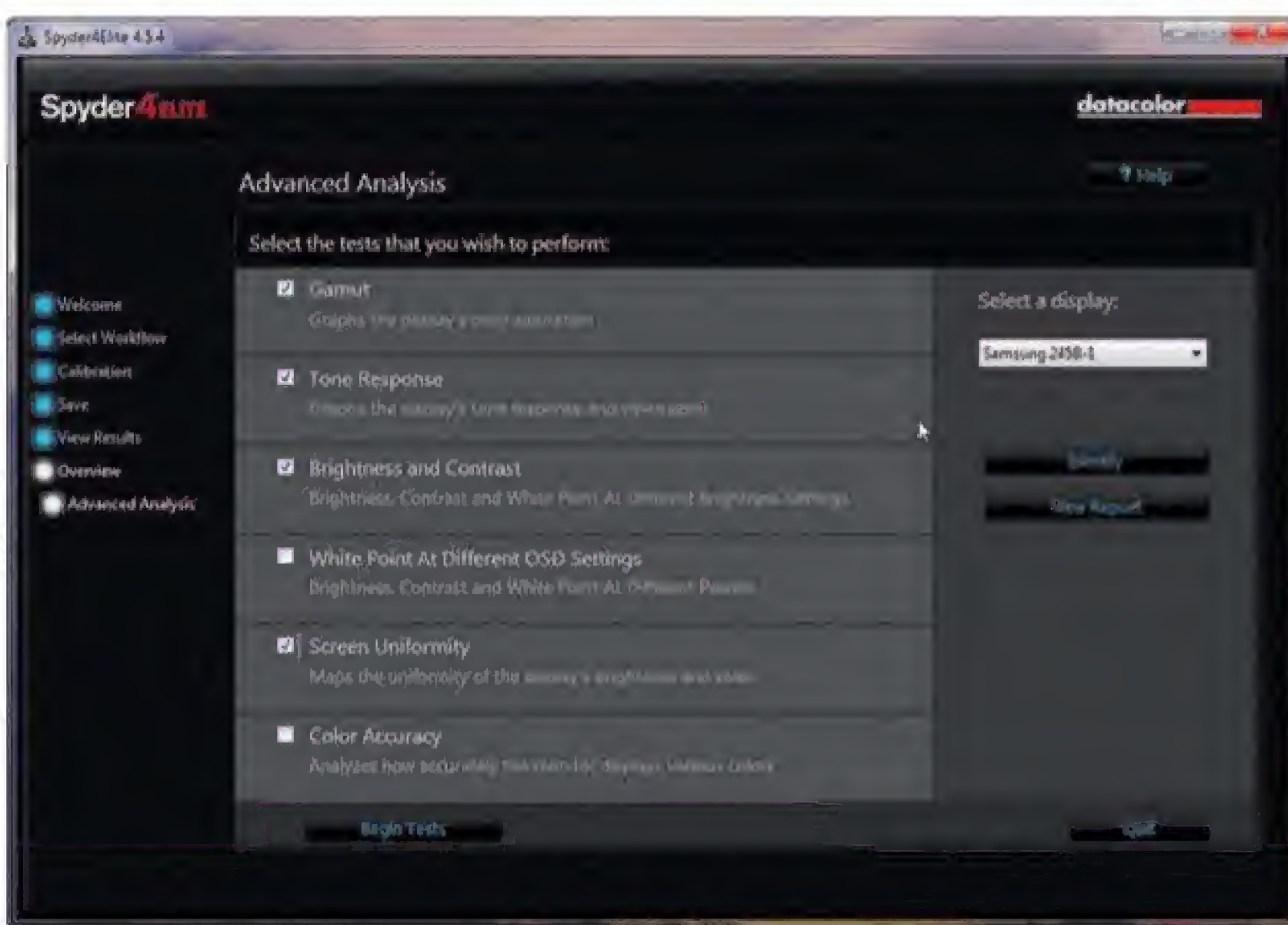
The Spyder4 comes in three versions: Elite, Pro and Express. The Express version is an entry-level colorimeter, which uses the same seven-colour sensor as the Elite and Pro. It is designed for easy automated colour calibration, which produces an accurate profile for wide-gamut and normal displays. The Express version is for a single computer or laptop display. The only difference between the Pro and Elite versions lies with the supplied software: the Elite package has more features and is aimed at the professional and design studios. **AP**



Left: Tilt the screen backwards to ensure that the Spyder sits flat during calibration



Below left: At the end of the process, it is possible to determine how much of the gamma range your screen covers



Bottom left: In the advanced analysis, the Spyder can also check the monitor's performance

Features

SPYDER4 EXPRESS £100

- For photo enthusiasts
- Automated colour calibration
- Provides essential colour management for any single monitor or laptop display
- iPhone- and iPad-ready

SPYDER4 PRO £130

- For advanced photographers
- Ambient light sensor
- Preset targets for gamma and white point
- iPhone- and iPad-ready
- Calibrates a TV with a software update available from the Datacolor website

SPYDER4 ELITE £179.99

- For professional photographers and other creative professionals
- Advanced multiple display tuning for studios
- Ambient light sensor
- Advanced Monitor Quality Analysis (same as Pro model, plus colour graphic display showing uniformity of light)
- Compare gamut of profiled display to Adobe RGB and sRGB
- iPhone- and iPad-ready
- Calibrates a TV with a software update available from the Datacolor website

Verdict

ON THE surface, the Spyder4 doesn't seem to offer much more than the Spyder3, but Datacolor has made several improvements. The company's claim of a 26% improvement in accuracy by using the newly designed seven-colour sensor certainly holds true, as I can see a marked improvement in my screen display. Creating a profile took around 5mins (timings may vary depending on computer speed). The Elite software has several advanced features, including tests for a monitor's performance MQA (Monitor Quality Analysis). For photographers, these tests may seem geeky and they may well be more interested in actual display performance. However, having the tools to measure your equipment's accuracy is also important.

The software is easy by following the on-screen instructions. However, there is a Help button on each screen that gives a quick overview and more detailed explanation.

For professional photographers or anyone who is involved in the digital graphics industry, I have no hesitation in recommending the Spyder4 Elite or Pro version. For the keen hobbyist, the Express version will ensure a high-quality colour display.



Available from **Colour Confidence**, Spectrum Point, 164 Clapgate Lane, Birmingham B32 3DE. Tel: 0800 977 4167. **Website:** www.colourconfidence.com. The **Spyder4** package includes a software CD, desktop cradle with tripod mount (Pro and Elite only) for calibration of projectors, USB cable, quick-start guide, one-year warranty (two years for EU countries) and free support

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13J



Canon
EOS-1D
Canon's surprise next step: new new processors and resolution

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Ask AP

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TRY BEFORE YOU BUY

Q As a long-time Pentax user, I have amassed several good-quality lenses and I have recently been on the lookout for a second smaller digital body to use alongside my Pentax DSLR. Having read your review of the K-01 (AP 5 May), this seemed to fit the bill and I set off with my credit card in hand to purchase one in yellow, to brighten up my otherwise drab photographic kit.

Before parting with my cash, I wanted to handle one to see if the shape would bother me, and also to see how well the top buttons fitted my fingers. To my surprise, I couldn't find a shop in either Wolverhampton or Birmingham that had a K-01 in stock – they were 'special-order only' – so I returned home with my bank balance intact.

It now looks as though I shall have to go without. I could order one via the internet, and send it back under Distance Selling Regulations if it were not suitable, but what a hassle! I realise that shops cannot hold stock of every camera, but how do other people go about ordering their desired camera? Am I the only one who wants to try before I buy? **Keith Jones**

A There are times when I feel genuine sympathy for the 'bricks and mortar' retail stores, especially the smaller independents, so I admire the fact that you went out looking for a Pentax K-01 on the high street with the intention of buying one there and then. It's a shame, then, that on this occasion the high street let you down.

However, as you've noted yourself, it's impossible for retailers to stock every camera that's been released. It's even harder for them to predict whether something will be popular, especially when it's a new concept like the K-01. Let's not forget that this is Pentax's first mirrorless K-mount camera, so no one really knows if they're going to fly off the shelves or not. With the retail sector the way it is, most camera stores would rather back a 'dead cert' in terms of stock.



That said, if one of these stores wants your money, they should be more than happy to order the camera in for you, even if it is on the clear understanding that you want to 'try before you buy'. So I'd suggest you go back into town, make it clear that you want to spend your money and get them to order you one in for a look-see.

Chris Gatum

CONVERTER INCOMPATIBILITY

Q I recently bought a Sony Alpha 77 single lens translucent camera and a Sigma 300mm f/2.8

lens, among a number of other bits and pieces. I had intended to buy the Sigma teleconverters as well, but Sigma informed the dealer that they would not offer full functionality, including autofocus. Would

the Sony teleconverters work with the Sigma lens?

Allan M Taylor

A I have checked with Sony and, unfortunately, the Sony converters will not work with the Sigma lens, either. Sorry to be the bearer of bad news.

Tim Coleman



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APS-C VS FULL-FRAME

Q Last year I went to Gigrin Farm on the edge of the Elan Valley to photograph the feeding of the red kites. I had a 400mm lens with me, but because the birds nearly filled the frame with the lens fitted to my Canon EOS 7D, I switched to my 300mm lens so I had a bit more 'wiggle room'. I had no more trouble for the rest of the afternoon and found that the quality of the 'wider' shots was still acceptable when I cropped them prior to printing.

I have now parted with my EOS 7D and recently bought a Canon EOS 5D Mark II, but everybody seems to say that an APS-C-type sensor is better for wildlife because of the crop factor. I would have thought, though, that using a 400mm lens on an EOS 5D Mark II (and cropping the full-frame image) would not be that much different to using a 300mm lens on an EOS 7D. Surely both would give the 'wiggle room' mentioned above? I know there will probably be differences in the depth of field, but as a layman am I missing something blindingly obvious?

Jason Eastham

A Using a 300mm lens on an EOS 7D would give you a 480mm equivalent focal length due to the camera's APS-C-sized sensor (and 1.6x focal length conversion), so it follows that a 400mm focal length on a full-frame sensor (which would be a 'true' 400mm) will give you even more 'wiggle room'. This means

FROM THE AP FORUM

Lenses for landscapes

Helander asks I'm new to photography and have had my Sony NEX-5N for around five months. I really enjoy using the camera, and its compact, lightweight nature suits my needs when out hill walking. However, I fancy replacing my 18-55mm zoom

AP GLOSSARY

IN-CAMERA HDR

Last week (AP 16 April), we looked at the dynamic range optimisation tools that are now included in many manufacturers' DSLR and compact system cameras. However, some offer even more ways for you to combat high dynamic range (HDR) scenes with in-camera HDR. The main difference between this and dynamic range optimisation (DRO) is that DRO works to optimise the dynamic range in a single exposure, whereas in-camera HDR uses two or more different exposures of the same scene, blending them together to take the 'best bits' from each. In-camera HDR also only works for JPEG images, not raw files.

As with DRO, different manufacturers have delivered variations on the in-camera

HDR theme. With the Nikon D5100, for example, two exposures are made – one darker than the camera's suggested reading (to retain highlight detail), and the other lighter (to lighten the shadows) – while Pentax's in-camera HDR uses three exposures, adding a 'correct' exposure in between the two extremes. This adds to the processing time, but the results can help in tricky lighting conditions.

Of course, there is an argument that this technology is unnecessary: it only works with JPEGs, and unless you want to print directly from the camera you could always shoot a series of bracketed exposures yourself and then use your editing software to create an HDR image. This will often give you far greater control over the end result.

that your images will need to be cropped more heavily, but this is countered by the fact that the EOS 5D Mark II's resolution is higher to start with – 21 million pixels compared to the EOS 7D's 18 million pixels. Therefore, you are effectively looking at a larger image cropped more heavily (EOS 5D Mark II) versus a smaller image cropped less (EOS 7D).

If you had both cameras to hand you could do a very precise comparison by photographing the same static subject with the respective camera/lens combinations and producing identical cropped images in your editing program. A simple check of the image sizes would tell you which one contained the most pixels.

This would not tell the full story, though, as the way in which the images are processed would play a part, as would

the quality of the respective lenses and, as you've mentioned, there might be a slight difference in depth of field.

Assuming the same aperture is used with each lens, the depth of field from the 400mm lens (on your EOS 5D Mark II) would be slightly shallower than the depth of field from the 300mm optic on your EOS 7D, as it is the actual focal length of the lens that determines depth of field, not its equivalent focal length. You could go further still and start throwing enlargement sizes and viewing distances into the equation, but I think this is already quite far enough.

The simple answer to your question is that I don't think you're missing anything blindingly obvious, and at the end of the day there isn't likely to be much to separate the two approaches.

Chris Gatcum

and 16mm pancake lens with something better, but don't know where to start. The replacement lens would be predominantly for mountain scenes and general landscapes, but I'm not sure what qualities are needed for a good landscape lens or what adapter would be required. Can anyone help?

Mosstrooper replies You might want to save your wages for a month or two – what you seek will cost more than the camera you just bought.

Helander replies Really? If that's the case it would probably make more financial sense to make do with what I have for now, save for a little longer and buy a full-frame DSLR. I'm in

no hurry to change the stock lenses, or the camera for that matter – it was just a thought.

Mosstrooper replies Whether you stick with what you have or buy a DSLR, for landscape work you will want quality wideangle lenses and they do not come cheap. A high-quality wideangle lens for a DSLR will also cost more than the camera.

Matgallagher replies There's still plenty you can do with your NEX-5N. The LA-EA1 or EA2 adapters will allow you to use a wide range of Sony A-mount and Minolta Dynax lenses on your camera, while the new Sigma 19mm and 30mm E-mount lenses are also worth a look.

In next week's AP

On sale Tuesday 26 June



HANDS-ON

SONY CYBER-SHOT DSC-RX100

Tim Coleman takes a first look at Sony's 20.2-million-pixel, premium-level digital compact

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

APOY RESULTS

ROUND 4

We reveal the top 30 winners of the **At Dawn and Dusk** round of APOY

APOY 2012

SAMSUNG NX20



ON TEST

We test the 20.3MP NX20, Samsung's first Wi-Fi-enabled compact system camera

CANON PIXMA PRO-1

ON TEST

The 12-ink, A3+ Pixma Pro-1 is Canon's new flagship printer for professional photographers. We put it to the test

HEAVENS ABOVE

LANDSCAPES



© MARTIN ZALBA

Martin Zalba explains how he takes his atmospheric landscape images that are beautiful yet strangely disquieting

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Olympus Tough TG-1

Vincent Oliver tests the compact Tough TG-1 that takes great pictures and can withstand hard use



DATAFILE

RRP £359.99
Street price Around £359
Sensor
12-million-pixel backlit CMOS
Processor
TruePic VI
Output size
3968x2976 pixels
Lens 4x wide optical zoom (25-100mm) f/2 high-speed lens
ISO 100-6400
Exposure modes
Low light, super sports, super macro, in-camera panorama
White balance
Auto, 5 presets, 1 custom
Metering ESP, spot
File format
JPEG and QuickTime
Video 1080p full HD movie and HDMI control, multi-motion movie IS
LCD 7.6cm/3in, 610,000-dot OLED
Dual Image Stabilisation
Focus Advanced iAuto and AF tracking, face detection and advanced SAT
Memory card SD and Eye-Fi card compatibility
Weight 230g (including battery and memory card)
Dimensions
111.5 x 66.5 x 29.1mm

THE TG-1 is Olympus's flagship Tough camera. It is shockproof to 2m, crushproof to 100kg, waterproof to 12m and freezeproof to -10°C, which means it can be used for mountaineering, snorkelling or even walking on glaciers. The 12-million-pixel camera features an all-metal body construction with hard glass lens cover and feels robust enough to withstand years of hard use.

The 4.5-18mm (25-100mm equivalent) wide zoom lens has a maximum aperture of f/2-4.9, with the 4x optical zoom lens ideal for most situations, although I would prefer a slightly longer focal length. However, the camera also incorporates a digital zoom that increases the range to 8x (super resolution zoom) or 16x, with the zoom indicator on the monitor displaying which magnification is in use.

BUILD AND HANDLING

The Olympus Tough TG-1 is very easy to use, and I managed to find my way around within minutes without having to refer to the manual. The rear dial sets the shooting mode, which includes program, iAuto, low light, super sport, scene mode, magic filter and two custom settings. Unfortunately, the camera doesn't have a full manual setting. Other rear controls include a zoom rocker, movie record, playback, a navigation control with a central OK button and menu. Buttons are well placed even for big hands, and if the user's hands are too big then the tap control can be used. This involves simply tapping the side of the camera to navigate through menus or images.

The Lithium-Ion battery is located on the camera base with the SD card slot. A USB battery charger is also supplied, with the

battery charged in-camera. The USB and HDMI ports are found on the side of the camera, and both the base and side covers have a double-locking, watertight seal.

Program mode offers the most user-selectable options. These include flash settings, macro, exposure compensation, white balance, ISO from 100-6400, shooting rates from single frame to 60fps (although file sizes are 3MB or smaller at this speed) and file size (12M, 8M, 5M, 3M, 2M, 1M, VGA and 16:9). Settings that are set can be saved as Custom 1 or 2.

Of the other shooting modes, the scene modes offer several scenarios, including landscape, 3D and HDR. The inclusion of pet options is a little over the top. Panorama mode is well implemented, with the camera detecting the direction in which it is moved and displaying a small crosshair target. You just reposition the view until the floating dot aligns with the target and the next picture is automatically taken, then repeat the process for the third image. The 180° panorama takes a while to compile and doesn't always align correctly.

There is a magic setting with 12 effects, from watercolour to punk art and line drawing, although the effects could easily be achieved in most image-editing applications. Also, the effect is saved over the original file and cannot be undone. I would much prefer the camera to create a second version of the file, leaving the original untouched. Curiously, the 'drawing' effect does give two shots, so perhaps the designer forgot to add this feature to the other effects. I would also have liked a black & white and sepia setting. The TG-1 also has GPS, with a database of more than 700,000 worldwide landmarks.

The TG-1's lens can be converted to either a fisheye or a telephoto (both converters cost £129.99), while the converter adapter costs £19.99.

PERFORMANCE

Image quality is very good. Images are sharp and clean, although I feel that the camera applies too much compression, which can reduce the overall image quality even at the Fine setting. The super-resolution zoom produces good results, whereas the 16x zoom produces soft, mushy pixels. HD movie capture is excellent, with three shooting modes: 1080p, 720p and VGA. Each generates smooth-playing video. The two macro settings produce great results and I really like the super macro with LED illumination. The camera has some difficulty with exposure – particularly when there's plenty of white sky, which tends to be underexposed. The histogram and 3in OLED screen give sufficient information to allow the user to make any necessary compensation. **AP**



This image was taken using the camera's super macro mode, enabling close focusing down to an impressive 1cm

Verdict

THE OLYMPUS

Tough TG-1 produces consistently

sharp photos with great colours. It's not one of the cheapest compacts around, but it packs a lot of features, including GPS and underwater shooting capability. The camera is small enough to fit in a pocket or handbag, and produces great images in a wide variety of scenarios.



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Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER 15mm F4.5 S/W HELIAR ASP + FOR SIL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm F1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm F1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm F2 VM ULTRON BLACK HOVA FILTER	MINT- £369.00
VOIGTLANDER 28mm F3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 50mm F1.1 BLACK NORTON LEICA M MOUNT	MINT- £845.00
VOIGTLANDER 75mm F1.5 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 50mm F3.5 APO LANTHAN (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER = 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3x1.5 W/MG etc	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK	MINT- £195.00
BRONICA RF 45mm F4 ZENZANON FOR B4S RF + FINDER	MINT CASED £399.00
BRONICA RF 20 FLASH FOR RF 645	MINT CASED £115.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm F3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm F4 PE	MINT £125.00
BRONICA 150mm F4 E	MINT- £99.00
BRONICA ETRS 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRS/ETRSi	MINT CASED £69.00
BRONICA AEI PRISM FINDER	MINT- £89.00
BRONICA 50mm F3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm F4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm F3.5 ZENZANON S	MINT- £165.00
BRONICA 504 120 BACK	MINT BOXED £99.00
CONTAX MFG-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI 6464S 2 WITH 55mm - 90mm ZOOM LENS	MINT-BOXED £575.00
FUJI GW 670 MK III C/W 90mm F3.5 LENS	MINT BOXED £675.00
MAMIYA 152mm F4.5 + HOOD FOR MAMIYA 77II	MINT £375.00

MAMIYA 65mm F4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm F4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm F3.5 AF FOR 645 RF	MINT £299.00
MAMIYA 210mm F4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RB 67 PRO S COMP WITH 90mm F3.8 + 120 BACK	EXC+++ £295.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm F3.5 TAKUMAR SMC FOR 647	MINT- £299.00
PENTAX 55mm F3.5 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm F3.5 FOR PENTAX 645	MINT BOXED £199.00
YASHICAMAT 124G COMPLETE WITH ERG CASE	MINT- £225.00
YASHICAMAT 124G COMPLETE WITH ERG CASE + BOX	MINT BOXED £265.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £995.00
HASSELBLAD 503 C4 BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm F2.8 T+ + HOOD	MINT- £695.00
HASSELBLAD 90mm F4 FOR XPAW	MINT-M KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm F4 CF	MINT £995.00
HASSELBLAD 50mm F4 CF FLE DISTAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 50mm F4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm F4.5 SONNAR CF	MINT £395.00
HASSELBLAD 150mm F4.5 SONNAR CF	EXC+++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £375.00
NIKON F4 BODY	EXC++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRIP	EXC++ £95.00
NIKON F90 BODY BLACK	MINT-BOXED £75.00
NIKON F56 BODY	MINT-BOXED £39.00
NIKON 20mm 12.8 A/F "D" + HOOD	MINT BOXED AS NEW £375.00
NIKON 24mm 12.8 A/F	MINT- £199.00
NIKON 28mm 12.8 A/F "D"	MINT £189.00
NIKON 28mm 12.8 A/F	MINT £145.00
NIKON 35mm 1.8 "G" DX AF-S	MINT BOXED AS NEW £125.00
NIKON 60mm 12.8 "G" ED AF-S MICRO NIKKOR	MINT BOXED AS NEW £345.00
NIKON 60mm 12.8 A/F MACRO MICRO NIKKOR	MINT-BOXED £295.00
NIKON 85mm 1.4 A/F "D"	MINT-BOXED £499.00
NIKON 85mm 12.8 A/F "D" MACRO PC NIKKOR	MINT-BOXED £899.00
NIKON 180mm 12.8 A/F D IF-ED LATEST LENS	MINT BOXED AS NEW £499.00
NIKON 10 - 24mm 13.5/4.5 "G" DX ED AF-S	MINT BOXED £579.00
NIKON 12 - 24mm 14 "G" DX F-ED AF-S	MINT BOXED AS NEW £699.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED AF	MINT-BOXED £399.00
NIKON 18 - 70mm 13.5/4.5 DX IF ED AF-S + HOOD + CASE	MINT BOXED £145.00
NIKON 18 - 200mm 13.8/5.6 "G" DX IF ED AF-S VR	MINT BOXED £425.00
NIKON 18 - 200mm 13.5/5.6 "G" DX IF ED AF-S VR MK II	MINT BOXED £495.00
NIKON 20 - 35mm 12.8 "D" VF AF	EXC++ CASED £445.00
NIKON 24 - 50mm 13.3/4.5 A/F	MINT- £145.00
NIKON 24 - 85mm 13.5/4.5 "G" ED AF-S + HOOD	MINT + HOOD £295.00
NIKON 24 - 85mm 12.8 A/F "D" + HOOD (SUPERB LENS)	MINT £379.00
NIKON 24 - 120mm 13.5/5.6 A/F "D" + HOOD	MINT £175.00
NIKON 28 - 100 13.5/5.6 "G" A/F	MINT £59.00
NIKON 28 - 105mm 13.5/4.5 A/F "D" MACRO	MINT BOXED £145.00
NIKON 35 - 105mm 13.5/4.5 A/F "D" + HOOD	MINT £125.00
NIKON 35 - 135mm 13.5/4.5 A/F ZOOM	MINT- £175.00
NIKON 55 - 200mm 14.5/5.6 "G" DX IF ED AF-S	MINT £145.00
NIKON 70 - 200mm 12.8 "G" ED AF-S VR (SUPERB LENS)	MINT BOXED £1,175.00
NIKON 70 - 300mm 14.5/5.6 "G" A/F	MINT- £95.00
NIKON 70 - 300mm 14.5/5.6 AF "D" ED IF + HOOD	MINT-BOXED £159.00
NIKON 80 - 400mm 14.5/5.6 AF "D" VIBRATION REDUCTION	MINT BOXED £875.00
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NIKON TC 20E II AF-S TELECONVERTER	MINT £225.00
SIGMA 1.4x EX CONVERTER	MINT £125.00
NIKON DA20 ACTION FINDER FOR NIKON F4/5E	MINT £145.00
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NIKON SB 218 MACRO FLASH UNIT RING FLASH + AS14	MINT-CASED £99.00
SIGMA 20mm F1.8 EX DG IF ASPHERIC (LATEST)	MINT £299.00
SIGMA 50mm F2.8 EX DG MACRO	MINT BOXED £199.00
SIGMA 150mm 12.8 A/F MACRO DG MACRO LENS	MINT BOXED AS NEW £499.00
SIGMA 15 - 30mm 12.8/4.5 DG ASPHERIC	EXC++ £225.00



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J1 + 10mm **£339 Inc Cashback*** **£389**
J1 + 10-30mm + 30-110mm **£445 Inc Cashback*** **£495**
V1 + 10-30mm **£554.90 Inc C/back*** **£604.90**
V1 + 10mm **£599 Inc Cashback*** **£649**
V1 + 10-30mm + 30-110mm **£679 Inc Cashback*** **£729**

Nikon 1 Cashback* ends 31.08.12



NEW! D3200 From **£559**

D3200 Body **£559**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£649**
RECOMMENDED D3200 ACCESSORIES:
Nikon MC-DC2 Remote Control **£25.99**
Nikon WU-1a Wireless Mobile Adapter **£54.99**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**



D5100 From **£449**

D5100 Body RRP £669.99 **£449**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£529**
D5100 + 18-55mm VR + 55-200mm **£715.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*



D300s From **£1099**

D300s Body RRP £1499.99 **£1099**
RECOMMENDED D300s ACCESSORIES:
Nikon EN-EL3e Lithium Ion Battery **£54.95**
Nikon MB-D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

NEW! D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body **£2899**

NIKON FX CASHBACK* WITH D800/D800E purchases:

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

NEW! D800 Body **PRE-ORDER From £2599**

UP TO £180 CASHBACK*

IT&C's apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback* amount. Please note this offer ends 30.09.12*

D3x From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterthegeek - Kent*

Nikon Capture NX2 **£132.95**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

NEW! D4 From **£5289**

NEW! D4 Body **PRE-ORDER £5289**

NIKON FX CASHBACK* WITH D4 purchases:

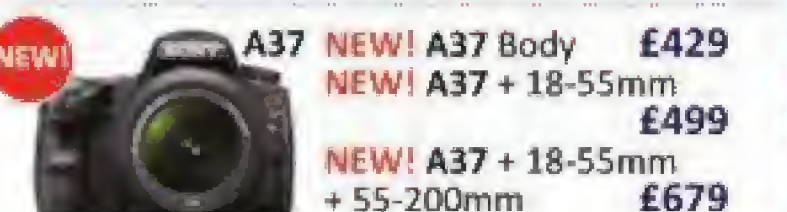
AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY



NEW! NEX-F3 From **£499**

NEW! NEX-F3 + 18-55mm **£499**
NEX-5N Body **£399 Inc C/back*** **£449**
NEX-5N + 18-55mm **£479 Inc C/back*** **£529**
NEX-7 Body (Black) **£924**
NEX-7 + 18-55mm (Black) **£999**



NEW! A37 **£429**
NEW! A37 Body **£429**
NEW! A37 + 18-55mm **£499**
NEW! A37 + 18-55mm + 55-200mm **£679**



A77 DSLT From **£998**

A77 Body **£998**
A77 + 16-50mm **£1449**
NEW! A57 Body **£579 Inc £30 C/back*** **£549**
NEW! A57 + 18-55mm **£599 Inc £30 C/back*** **£629**
NEW! A57 + 18-55mm + 55-200mm **£789 Inc £30 C/back*** **£819**

Sony Cashback* ends 18.07.12

Panasonic



NEW! GF5 From **£499**

GF5 + 14-42mm **£499**
GF5 + 14-42mm Power Zoom **£599**



G3 Body **£409**

G3 + 14-42mm **£469**
G3 + 14-42mm + 45-200mm **£666.95**



GX1 Body **£436.95**

GX1 + 14-42mm (Black) **£474**
GX1 + 14-42mm Power Zoom **£599**

OLYMPUS



E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED **£639**
E-P3 + 17mm f2.8 Pancake **£649**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**
E-PM1 + 14-42mm II **£295**
E-PM1 + 14-42mm II + 40-150mm **£419**
E-PL3 + 14-42mm II Was **£449** **£369**
E-PL3 + 14-42mm II + 40-150mm **£499**



E-M5 from **£999**

E-M5 Body **£999**
E-M5 + 12-50mm **£1149**
Olympus Digital SLR
E-5 Body **£1295**

SIGMA



SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
SD1 Merrill Body **£1839**



NEW! K-30 Body **£599**

NEW! K-30 + 18-55mm DA WR **£679**
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR **£829**
Up to £80 K-5 Cashback*
K-5 Body **£679 Inc £50 C/back*** **£729**
K-5 + 18-55mm **£669 Inc £80 C/back*** **£749**
K-5 + 18-55mm + 50-200mm **£819 Inc £80 C/back*** **£899**

Pentax K5 Cashback* ends 15.07.12



X-Pro1 **£1299**

X-Pro 1 **£1299**
Fujifilm X-Mount Lenses:
Fujifilm Fujinon 18mm f2.0 R **£549**
Fujifilm Fujinon 35mm f1.4 R **£549**
Fujifilm Fujinon 60mm f2.4 R **£599**

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1100D From **£304**

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£379**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Llc - South West



600D From **£499**

600D Body **£499**
600D + 18-55mm f3.5-5.6 IS II **£574**
600D + 18-135mm f3.5-5.6 IS **£729**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£789**

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelbyon - Suffolk



650D PRE-ORDER From **£699**

NEW! 650D Body + 300EG Gadget Bag** **£699**
NEW! 650D + 18-55mm f3.5-5.6 IS II + 300EG Gadget Bag** **£799**
NEW! 650D + NEW! 18-135mm IS STM + 300EG Gadget Bag** **£1019**
**Offer ends 31.08.12

550D Body **£455**
550D + 18-55mm f3.5-5.6 IS **£525**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£729**



60D From **£749**

60D Body RRP £1049.99 **£749**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£844**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£948.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£989**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK



7D Body **£1094**

7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1669**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland



NEW! 5D Mark III PRE-ORDER From **£2999**

NEW! EOS 5D Mark III
• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)
5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**
5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon 600EX-RT Flashgun **£679**
Canon WFT-E7B Wireless Transmitter **£789**

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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance' J3AcetBollington - Cheshire



1D X Body PRE-ORDER **£5299**

1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery **£149.99**
Canon GP-E1 GPS Unit **£267.99**
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64GB **£399**
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White **£34.95**



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XQD Card USB 3.0 Reader **£49**
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8GB **£19**
16GB **£29**
32GB **£59**
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MT-24EX **£749**

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SB910 **£359.99**

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HVL-F43AM **£229**

OLYMPUS Flashguns:

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50 AF-1 **£180**
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Macro flash:

15 MS-1 **£295.99**

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Macro Flash:

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Canon



NEW! EF 40mm
f2.8 STM
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NEW! EF 24mm
f2.8 IS USM
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f2.8 L USM II
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AF-S
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AF-S VR
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Nikon



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AF-S VR
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Nikon



55-300mm
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AF-S DX VR
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EF 24mm f2.8	£369
TS-E 24mm f3.5 L II	£1699.90
EF 28mm f1.8 USM	£382.99
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£289
EF-S 60mm f2.8 USM Macro	£359.90
MP-E 65mm f2.8 1-5x Macro	£844
EF 85mm f1.2 L II USM	£1749
EF 85mm f1.8 USM	£309.90
TS-E 90mm f2.8	£1118.95
EF 100mm f2.8 USM Macro	£449
EF 100mm f2.8 L IS USM Macro	£724
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1249.99
EF 200mm f2.8 L USM II	£639
EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1153
EF 400mm f2.8 L IS USM II	£8868.90
EF 400mm f5.6 L IS USM	£1089.90
EF 500mm f4.0 L IS USM II	£8489
EF 600mm f4.0 L IS USM II	£10999
EF 800mm f5.6 L IS USM	£10295
EF 8-15mm f4.0 L USM Fisheye	£1149
EF-S 10-22mm f3.5-4.5 USM	£655
EF-S 15-85mm f3.5-5.6 IS USM	£599
EF 16-35mm f2.8 L USM MkII	£1189
EF 17-40mm f4.0 L USM	£615
EF-S 17-55mm f2.8 IS USM	£799.95
EF-S 17-85mm f4.0-5.6 IS USM	£359
EF-S 18-55mm f3.5-5.6 IS II	£148
EF-S 18-135mm f3.5-5.6 IS	£334
EF-S 18-200mm f3.5-5.6 IS	£419
EF 24-105mm f4.0 L IS USM	£899

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EF 28-300mm f3.5-5.6 L IS USM	£2184.99
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EF 70-300mm f4.0-5.6 IS USM	£432
NEW! EF 70-300mm f4.0-5.6 L IS USM	£1199
EF 75-300mm f4.0-5.6 USM III	£199.95
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10.5mm f2.8 G IF-ED AF DX Fisheye	£523
14mm f2.8 D AF ED	£1213.85
16mm f2.8 D AF Fisheye	£597.85
20mm f2.8 D AF	£463.85
24mm f1.4 G AF-S ED	£1595
24mm f2.8 D AF	£332.85
24mm f3.5 D ED PC-E	£1383.85
NEW! 28mm f1.8 G AF-S	£619
28mm f2.8 D AF	£220.89
35mm f1.8 G AF-S DX	£159.90
35mm f2.0 D AF	£254.89
45mm f2.8 D PC-E ED Micro	£1393.90
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50mm f1.4 D AF	£232.99
50mm f1.8 D AF	£106
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60mm f2.8 G AF-S ED Micro	£394.99
85mm f1.4 D AF	£897.89
85mm f2.8 D AF	£302.99
85mm f2.8 D PC-E Micros	£1357.90
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180mm f2.8 D AF IF-ED	£627.90
200mm f2.0 G ED AF-S VR IF	£3128.90
200mm f4.0 AF Micro	£1123.89
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300mm f4.0 D AF-S IF ED	£974.99
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500mm f4.0 ED VR AF-S	£5864.99
600mm f4.0 ED VR AF-S	£7070
10-24mm f3.5-4.5 G AF-S DX	£669
12-24mm f4.0 G ED AF-S IF DX	£799.90
14-24mm f2.8 G ED AF-S	£1298.90
16-35mm f4.0 G ED AF-S VR	£848.90
16-85mm f3.5-5.6 G ED AF-S DX VR	£449
17-55mm f2.8 G ED DX AF-S IF	£1064.89
18-35mm f3.5-4.5 D IF ED AF	£499
18-55mm f3.5-5.6 G ED AF-S DX II	£123.99
18-55mm f3.5-5.6 G AF-S DX VR	£146.50
18-105mm f3.5-5.6 G ED AF-S DX VR	£224.75
18-200mm f3.5-5.6 G ED AF-S DX VR II	£589
24-70mm f2.8 G ED AF-S	£1199
24-85mm f2.8-4.0 D AF	£514.90
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241.90
55-200mm f4.5-5.6 G AF-S DX	£187.89
70-200mm f2.8 G ED AF-S VR II	£1625
70-300mm f4.5-5.6 G ED AF-S IF VR	£429
80-400mm f4.5-5.6 D AF VR	£1179.90
200-400mm f4.0 G ED AF-S IF VR	£4773.90
200-400mm f4.0 G ED AF-S VR II	£4979

SIGMA LENSES

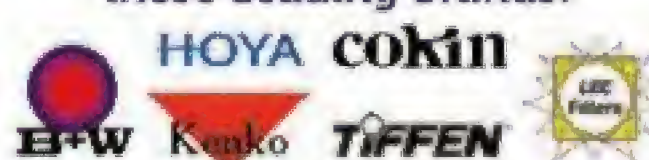
30mm f1.4 EX DC	£379
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£379
70mm f2.8 EX DG Macro	£369
85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£549
150mm f2.8 EX DG OS HSM Macro	£799
300mm f2.8 EX DG	£2197
500mm f4.5 EX DG	£3769
800mm f5.6 APO EX DG HSM	£4319
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17-70mm f2.8-4.0 DC Macro OS HSM	£344.95
18-50mm f2.8-4.5 DC OS HSM	£177
18-125mm f3.8-5.6 DC OS HSM	£253.95
18-200mm f3.5-6.3 DC	£174.95
18-250mm f3.5-6.3 DC OS HSM	£399
24-70mm f2.8 IF EX DG HSM	£599
NEW! 50-150mm f2.8 EX DC APO OS HSM	£949
50-200mm f4.0-5.6 DC OS HSM	£175
50-500mm f4.5-6.3 DG OS HSM	£1249
70-200mm f2.8 EX DG OS HSM	£899
70-300mm f4.0-5.6 APO Macro Super DG	£177.99
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PowerShot G12 Black	£379
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*Free Voucher offer ends 24.06.12. T&C's apply see website.

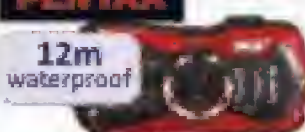
IXUS Models:

IXUS 1100 HS Silver, Red or Black
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PowerShot Models:

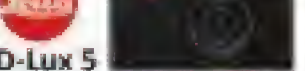
PowerShot A4000 Pink, Blue, Silver or Red	RRP £169 £139
PowerShot SX240 HS Pink, Silver or Black	£258
PowerShot SX260 HS Red, Grey, Green or Black	£265.64
PowerShot D20 (Underwater Camera)	
Silver, Blue or Yellow	RRP £309 £309
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12.1 megapixels
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LX5 Black	£344
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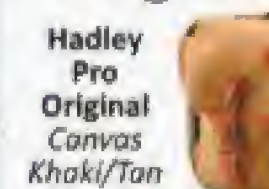
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335
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Black/Black, Sage
FibreNyte/Tan£279
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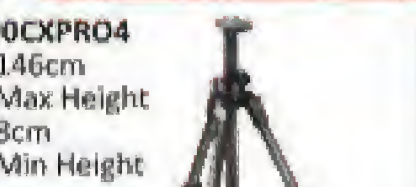
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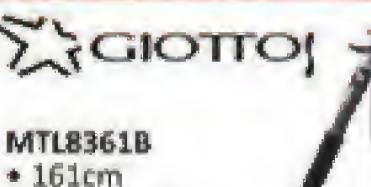


055XPROB
• 178.5cm
Max Height
• 10cm
Min Height

HALF PRICE*
Tripod Bag when you
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Manfrotto Tripod



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• 146cm
Max Height
• 8cm
Min Height



GIOTTO

MTL8361B
• 161cm
Max Height
• 26.2cm
Min Height



VGRN9265
• 171cm
Max Height
• 28.6cm
Min Height



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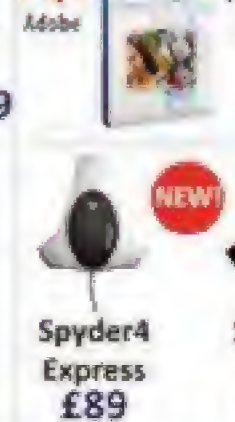


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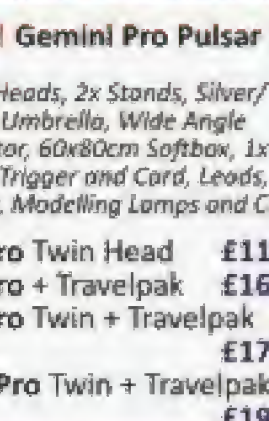
NEW! Gemini R Pulsar Tx Kits:
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Softbox, 1x 90cm Umbrella, 1x Wide
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2x Mains Leads, Sync Cord and Cases.

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500R 3 Head £1430

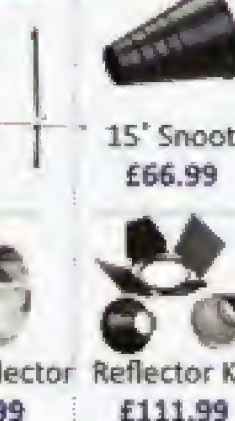


NEW! Gemini Pro Pulsar Tx Kits:
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White Umbrella, Wide Angle
Reflector, 60x80cm Softbox, 1x Pul-
sar Tx Trigger and Cord, Leads,
Cables, Modelling Lamps and Cases.

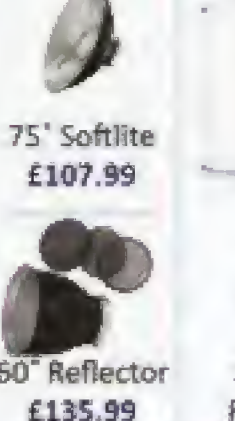
500Pro Twin Head £1159
500Pro + Travelpak £1600
750Pro Twin + Travelpak
£1735
1000Pro Twin + Travelpak
£1999



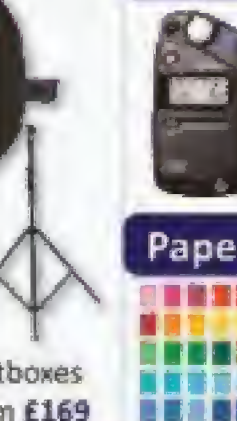
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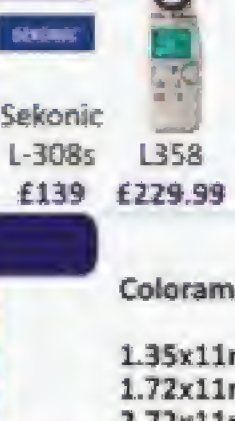
15' Snoot
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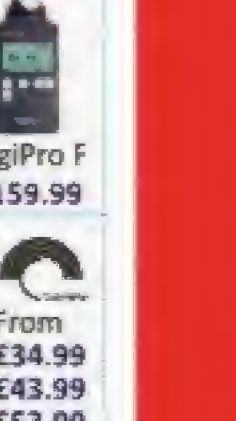
75' Softlite
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60" Reflector
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Lastolite

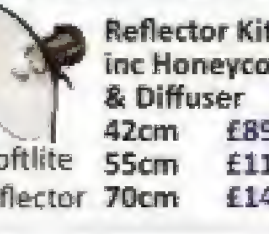
EzyBalance 12% HiLite w/Train Grey
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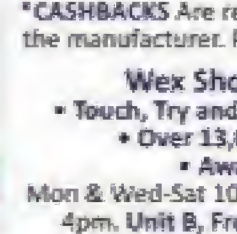
7-in-1 Reflector
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Softlite Reflector
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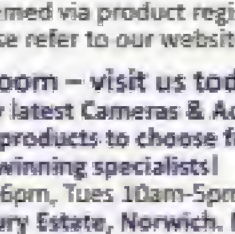


Reflector Kits: inc Honeycomb & Diffuser
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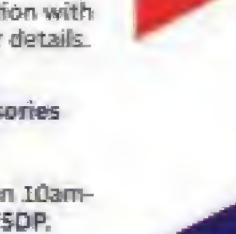


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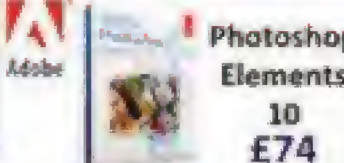
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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 69ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 10ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 26ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C82, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1100
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C68, C66, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 9	£99.99 set of 9	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300 DX4000/4400/5000/6000/7000/7400/8400/9400 Photo 1400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD, R265/265/360, RX560/565/685 Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX835FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£9.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo RX700
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/6057/6058/6059 110ml	£47.99
T6061/6062/6063/6064/6065/6066/6067/6068/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/6023/6024/6025/6026/6027/6028/6029 110ml	£47.99
T6031/6032/6033/6034/6035/6036/6037/6038/6039 220ml	£72.99

Canon Compatibles

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PGI5 Black 29ml	£4.99
CLI8 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CLI521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLI526 B/C/M/Y/GY 9ml	£3.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 26ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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CLI8 PC/PM/R/G 13ml	£10.99
PGI7 Black 25ml	£11.99
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PGI9 All colours, 14ml, each	£9.99
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PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
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No.300XL Colour 18ml	£14.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364 Black 10ml	£6.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.110 Colour 5ml	£17.99
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No.300 Colour 4ml	£12.99
No.301 Black 3ml	£8.99
No.301 Colour 3ml	£10.99
No.337 Black 11ml	£16.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£23.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
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No.33 Colour	£11.99
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No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
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NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips	
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.	
For Canon 5D MkII:	£99.99
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For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

CHARGERS

Universal Charger	
The NEW Hahnel UniPat charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.	
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CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 16-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
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52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.



Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

CLEANING



Sensor Cleaning

LensPen SensorKlear Loupe 6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99



Lens Cleaning

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99 £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm SkyLight	£7.99
55mm SkyLight	£8.99
58mm SkyLight	£9.99
62mm SkyLight	£10.99
67mm SkyLight	£11.99
72mm SkyLight	£13.99
77mm SkyLight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

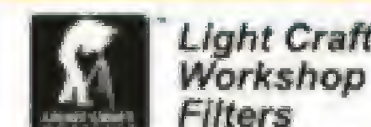
Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/8, each	£11.99
58mm Starburst x4/8, each	£15.99
67mm Starburst x4/8, each	£21.99
72mm Starburst x4/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

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58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

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NEW 650D + 18-55 IS II	£799
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17-85 f4/5.6 IS USM unboxed	£379
18-55 F3.5/5.6 IS unboxed	£99
18-135 F3.5/5.6 IS U no box	£319
18-200 F3.5/5.6	£419
55-250 F4/5.6 IS II	£239
60 F2.8 Macro USM	£369

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17-40 F4 USM L	£647
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24 F1.4 L II USM	£1347
24 F2.8 IS U	£749
24 F2.8	£379
24 F3.5 L TSE MKII	£1699
24-70 F2.8 L II USM	£2299
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28 F2.8 IS U	£729
35 F1.4 L U	£1477

35 F2	£229
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50 F1.4 U	£309
50 F1.8 II	£95
50 F2.5 Macro	£249
70-200 F2.8 IS U LII	£1829
70-200 F2.8 non IS L USM	£989
70-200 F4 L IS USM	£969
70-200 F4 L USM	£537
70-300 F4/5.6 L IS U	£1147
70-300 F4.5/5.6 IS USM	£419
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17-55mm f2.8 IS USM EFS
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70-200mm f2.8 LII IS USM
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100mm f2.8 IS L USM macro
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300 f2.8 LII IS USM
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BG-E6 grip for 5D MKII
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BG-E7 grip for 7D
£147

1.4x or 2x III converter each
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600EX-RT Flash
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D5100 body	£499
D5100 + 18-55 VR	£568

D3200 body £559
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18-200 F3.5/5.6 VR DX II	£639
35 F1.8 G DX	£199
40 F2.8 AFS G DX	£227
55-300 F4.5/5.6 G VR DX	£299
85 F3.5 G VR DX	£419

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300 F2.8 AFS G VR II	£3989
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600 F4 AFS VR	£7197
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52mm	£16	£34	£37	£68	£149
55mm	£17	£36	£40	£70	£149
58mm	£19	£38	£47	£80	£149
62mm	£24	£44	£62	£85	£149
67mm	£30	£49	£67	£94	£149
72mm	£39	£55	£69	£114	£149
77mm	£47	£69	£79	£132	£149
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20D body... £199
10D body box... £129
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BG-E3 £49 BG-ED3 £49
BG-E4 (5D MKI) £89
BG-E5 £79 BG-E7 £129
BG-E6 box (5D MKII) £169
BG-E8 M- box... £99
BG-E9 M- box... £109
G1X compact M- box... £549
G10 compact M- box... £299
G9 compact... £169
S95 compact M- box... £299
SX1 IS compact M- box... £299
SX10 IS compact M- box... £199
S3 IS compact... £99

LEICA USED

X1 M- box... £899
V Lux 2... £399
Digilux 2 M- box... £349
V Lux 20 M- box... £299
NIKON USED
D3X body box... £2699/2999
D3 body... £1999
D2X body box... £599
D2HS body... £399
D700 body... £1399
D300s body M- box... £799
D300 body... £599/639
D200 body box... £399
D90 body... £429
D80 body... £249
D60 body... £179
D50 body... £129
D40 or D40X body ea... £149
D5000 body box... £299
D3000 body box... £199
EH-6 mains charger... £59
MBD-200... £89 MBD-80 £89
MBD-11 M- box... £169
MBD-10 box... £199
P6000 compact M- box... £149
P5100 compact M- box... £129
P500 compact box... £199

OLYMPUS USED

E3 body M- box... £477
E1 + 14-42... £279
E500 body... £199
E410 + 14-42... £169
E300 body... £169
7-14 F4 box... £999
14-45 F3.5/5.6... £169
14-54 F2.8/5.6... £349
18-180 F3.5/6.3... £299
35 F3.5 macro... £129
40-150 F4/5.6... £89
Sigma 10-20 F4/5.6 DC £299
Pen E-PL3 + 14-150 M- £849
Pen E-PL2 + 14-42... £249
14-150 F4/5.6 box... £379
FL50R flash M- box... £199
VF3 for E-P3 M- box... £99

PANASONIC USED

GH1 body M- box... £279
GF2 + 14 box... £249
GF1 body M- box... £129
G1 body M- box... £149
7-14 F4 M- box... £749
14-45 F3.5/5.6 OIS... £249
45-200 F4/5.6 OIS... £219
PENTAX USED
645D body M- box... £5999
55 F2.8 AL M- box... £649
K7D body... £469
K10D body box... £249
DBG3 mini... £59
DBG4 mini... £169
AF540FGZ M- box... £279
SONY/MINOLTA USED
Sony A900 body box... £1299
Sony A850 body M- box £1299
Sony A700 body box... £369

Sony A450 body... £269
Sony A380 body... £279
Sony A385 body... £239
Sony A300 body... £249
Sony A200 body... £239
Sony A100 body box... £149
HVL-F42AM flash... £149
Minolta VC7D grip... £139
Sony VC70AM grip... £169
5x4 USED
Toyo 54C monorail... £299
Schneider Pro Ang 90 F8 £349
Polaroid back... £49
Toyo 6x7 RFH... £129
Toyo quick roll slider... £249
Fidelity double dark sil ea £18
BRONICA RF USED
RF645 + 65 box... £549
45 F4 + viewfinder box... £399
Polarising filter kit... £99
BRONICA ETRS 645 USED
ETRS + 75 F2.8 E + 120F299
ETRS + 75 EII + RFH... £179
40 F4 PE... £299
50 F2.8 E... £99
50 F2.8 PE... £199
75 F2.8 E II... £129
100 F4 PE... £299
105 F4.5 PE macro... £299
135 F4 PE... £299
150 F3.5 E... £99
150 F3.5 PE M- box... £179
200 F4.5 PE M- box... £249
200 F4.5 PE... £179
500 F8 EII... £799
2x extender E... £169
E14 ext tube... £49
All 120 RFH... £49
Polaroid back... £39
Rotary prism... £199
AEIII Prism... £199
AEIII Prism... £99
WLF Boxed... £69
Plain Prism E... £49
Angle viewfinder E... £199
Winder... £99 M bracket... £69
Speed Grip E... £69
Metz SCA 386... £49

BRONICA SQ 6x8 USED

SQA+105+WLF+RFH... £499
SQA+80+WLF+120 back £499
SQA body... £299
SQA + 80 + RFH... £399
SQA + 105 + 120 RFH... £349
120 RFH... £79
135W back M- box... £229
40 F4 PS... £499
50 F3.5 PS M- box... £299
50 F3.5 PS... £249
65 F4 PS Boxed... £199
110 F4 PS macro... £279/399
135 F4 PS M- box... £279
150 F3.5 S... £99
150 F4 PS... £149
150 F4 PS M- box... £199
200 F4.5 PS M- box... £199
2x PS converter M... £299
Auto bellows S box... £199
120J 645 back... £69
Plain Prism S Boxed... £99
AE Prism Early... £149
ME Prism Finder... £129
Metz SCA 386... £49
Lens Hood 65-80... £20
Pro shade S box... £49
Motorwinder... £199
Speed grip S... £99
BRONICA GS 6x7 USED
150 F4 PG M- box... £169
G18 Ext Tube box... £79
Pro shade inc 82mm... £49
Polaroid Back... £39
Speed Grip... £89
AE Prism Finder G... £129
AE Rotary Prism... £199

CANON AF USED

EOS 1V body M- box... £549
EOS 3 body... £199
EOS 5 body... £49
EOS 100/500/500N body ea £39
EOS 50E/30E body ea... £29
10-22 F3.5/4.5 EFS... £549
15-85 F3.5/5.6 IS U- box £479
16-35 F2.8 LII M- box... £999
17-40 F4 L... £539
17-85 F4/5.6 IS U... £249
18-55 F3.5/5.6 IS EFS... £299
18-55 F3.5/5.6 EFS... £69

CANON FLASH USED

380EX box... £99
550EX box... £179
580EX M- box... £319
ML-3 ring not digital... £89
STE-2 box... £129
CANON FD USED
F1 body early... £199
T90 Mexico body M- box £249
T90 body exc++... £199
T70 body... £39 A1 body... £79
AE1-P chrome body... £69
AV1 chr body... £49
20 F2.8 exc++... £249
28 F2.8... £39 35 F2... £169
35-70 F3.5/4.5... £39
35-105 F3.5... £99
35-105 F3.5/4.5... £79
50 F1.4... £79 50 F1.8... £20
50 F3.5 Macro... £99
50 F3.5 Mac + Tube... £149
70-210 F4... £69
100 F2.8... £99
100 F4 Macro + tube... £299
100-300 F5.6... £99
135 F3.5... £299
300 F4... £199
600 F4.5 + case... £999

LEICA SLR USED

R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

24 F3.5 L TSE M... £879
24-105 F4 L... £169
28-105 F4/5.6 U... £179
28-105 F3.5/4.5 U... £179
28-135 F4/5.6 box... £249
28-300 F3.5/5.6 L IS U M... £1699
35-70 F3.5/4.5... £69
35-135 F4/5.6 USM... £129
35-350 F3.5/5.6 L... £799
45 F2.8 TSE box... £599
50 F1.4 U M- box... £259
55-250 F4.5/5.6 IS EFS... £129
60 F2.8 EFS mac box... £289
70-200 F2.8 L IS U... £1199
70-200 F4 L M... £429
70-300 F4/5.6 IS L M... £999
70-300 F4.5/5.6 IS... £279
75-300 F4.5/5.6... £129
80-200 F4.5/5.6 II... £69
100 F2.8 macro... £359
100-300 F4.5/5.6 U... £129
100-300 F4.5/5.6 L... £999
100-400 F4.5/5.6 L M- box... £1099
100-400 F4.5/5.6 L... £999
135 F2.8 U M... £679
180 F3.5 L U mac M... £999
300 F2.8 IS... £3599
300 F4 IS U... £899
400 F2.8 L IS M... £3999/6399
500 F4 L IS... £5499
600 F4 L IS... £5799
1.4x extender MKIII M... £379
1.4x ext MKIII scruffy... £239
2x ext MKIII... £279
2x extender MKI... £199
Teleplus 2x DG conv... £89
Ext tube 25mm... £89
Kenko ext tube set DG... £110
NCE2 charger... £149
BP-200 grip... £29
BP-50 grip... £39
PB-E1... £69 PB-E2... £99
Angle finder C box... £129
WFT-E4 M- box... £349

SIGMA CAF USED

17-70 F2.8/4.5 DC... £189
18-250 F3.5/6.3 DC OS M... £329
24-70 F2.8 EX DG... £349
70-200 F2.8 EX DGII... £449
70-200 F2.8 EX DG... £399
70-300 F4/5.6 OS DG... £199
70-300 F4/5.6 APO DG mac... £199
70-300 F4/5.6 DG... £69
105 F2.8 EX DG... £319
105 F2.8 EX... £279
120-300 F2.8 EX DG HSM £1249
135-400 F4.5/5.6... £299
150 F2.8 EX DG mac... £429
150-500 F5.6/5.6 DC OS... £599
800 F5.6 EX HSM... £2799
1.4x EX DG conv M... £169
2x EX macro conv... £139
OTHER CAF USED
TAM 10-24 F3.5/4.5 DII box... £299
TAM 28-300 XR Di M... £199
TAM 70-300 F4/5.6 Di... £79
TAM 90 F2.8 Di M- box... £279
TOK 12-24 F4 ATX II... £399
VIV 19-35 F3.5/4.5... £69
Kenko Pro 300 1.4x... £119

CANON FLASH USED

380EX box... £99
550EX box... £179
580EX M- box... £319
ML-3 ring not digital... £89
STE-2 box... £129
CANON FD USED
F1 body early... £199
T90 Mexico body M- box £249
T90 body exc++... £199
T70 body... £39 A1 body... £79
AE1-P chrome body... £69
AV1 chr body... £49
20 F2.8 exc++... £249
28 F2.8... £39 35 F2... £169
35-70 F3.5/4.5... £39
35-105 F3.5... £99
35-105 F3.5/4.5... £79
50 F1.4... £79 50 F1.8... £20
50 F3.5 Macro... £99
50 F3.5 Mac + Tube... £149
70-210 F4... £69
100 F2.8... £99
100 F4 Macro + tube... £299
100-300 F5.6... £99
135 F3.5... £299
300 F4... £199
600 F4.5 + case... £999

LEICA SLR USED

R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

LEICA SLR USED

R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

1.4x A Extender... £99
2X A Extender... £99
2X B Extender... £69
TOK 60-300 F4/5.6... £69
Winder A... £29
Auto bellows... £149
MA drive... £69
CANON FLASH USED
244T... £29
299T... £49 300TL... £49
CONTAX RF USED
G2 body Titanium... £429
28 F2.8 Titanium M... £199
35-70 F3.5/5.6 blk box... £449
TLA200 Titanium... £69
TLA30 flash... £29
CONTAX SLR USED
167MT body... £99
180 F2.8 AE... £399
FUJI 35MM USED
Massive Fujica outfit just in
FUJI MED FORMAT USED
GX617 + 90 F5.6 + VF £2199
250 F5.6 GX680... £249
GITZO USED
GT3541... £399
GT5541LS box... £599
HASSLEBLAD XPAN USED
XPan1 + 45 F4... £1199
90 F4... £399
HASSLEBLAD 6x6 USED
903SWC + viewfinder... £2199
500CM + 80 CF + A12
chr or black each... £799
500CM blk + WLF... £329
PWR9 prism... £199
WLF early... £49
Chimney... £99
A12 latest M... £299
A12 latest black... £199
A12 late black... £149
E12 box... £349
Polaroid Back 100... £69
50 F2.8 FE M- box... £899
250 F4 FE M- box... £899
50 F4 CF FLE scruffy... £599
50 F4 CF... £599
50 F4 Black T... £299
60 F2.8 CF M... £499
150 F4 CFI M... £899
150 F4 CFI... £649
150 F4 CF... £399
150 F4 blk T... £199
160 F4.8 CB M- box... £599
250 F5.6 EF M... £499
Vivitar 2x conv... £99

LEICA M/COMPACT USED

M7 body blk M- box... £1599
M6 black body... £699
M3 chr d/wind + ERC... £799
M3 chr s/wind... £599
21 F2.8 blk ASP M- box... £2199
35 F2 blk ASP M- box... £1799
50 F2 blk M- box... £1499
50 F2.8 chr collapsible... £449
CF Flash... £69
LEICA SLR USED
R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

LEICA SLR USED

R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

LEICA SLR USED

R7 body blk box... £399
R4S body blk... £149
R4 body chr... £149
60 F2.8 R... £499
LIGHTMETERS USED
Gossen Lunasix III... £79
Gossen Sixtomat... £79
Minolta Flashmeter V... £179
Minolta Autometer VF... £149
Sekonic L308B... £99
Sekonic L358 M... £179
Sekonic L508 M- box... £249
Sekonic L508 cine... £249
Sekonic L758RD... £329

MAMIYA 645 USED

645 Pro TL + 80 + RFH... £449
645 Pro TL inc 80 F2.8 N +... £499
645 Pro Body... £199
645 Pro Body... £199
45 F2.8 N M- box... £249
50 F4 Shift... £349
55 F2.8 N... £179
55-110 F4.5... £299
70 2.8 C leaf... £99

80 F2.8 N... £99
80 F4 mac + tube... £269
105-210 F4.5 ULD C... £269
110 F2.8 N... £99
150 F3.5 N... £99
210 F4 N M... £149
300 F5.6 N ULD-C M... £299
Ext Tube 1, 2, 3S each... £39
Teleplus/Viv 2x conv... £69
WLF 645 Pro... £79
FE401 AE prism box... £199
AE prism 645 Super... £149
Plain prism (645 Super)... £69
Polaroid Back HP401... £39
Polaroid back... £39
120 insert... £29
HA401 120 RFH Box... £59
120 Back... £39
Cable Rel Ad RC402... £20
645 Super Conn N... £20
Angle Finder... £79
Winder... £79

MAMIYA TLR 6x6 USED

C330 S Body + WLF... £199
C330 F Body + WLF... £169
Paramender... £99
MAMIYA 7 RF 6x7 USED
7II body exc++... £999
65 F4 box... £579
80 F4 M... £679
150 F4.5 L M... £399
Panoramic kit... £49
Polariser filter ZE702... £99
MADIY RB 6x7 USED
Pro SD + 90 KL + RFH £699
Pro S + RFH + 127 F3.8 £399
Pro SD body + WLF... £329
Pro S body... £179
Pro S body scruffy... £99
Prism early... £99
Chimney... £69
120 645V back... £149
120/220 6x8 motor... £149
120/220 6x7 motor... £149
Pro S Polaroid back... £49
37 F4.5 fisheye... £399
50 F4.5... £299
50 F3.5 KL... £349
140 F4.5 macro... £299
180 F4.5 KL... £249
180 F4.5 C... £149
250 F4.5 KL M- box... £299
45mm tube SD M... £99
Ext tube 2... £69
Teleplus 2x conv... £69

MAMIYA

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We want your good quality cameras and lenses -

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GT5542LS	4 section	£797
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An ideal entry to the world of EOS imaging. The 18.1-megapixel sensor is superb for both still images and Full HD movies. A Vari-angle Clear View LCD II Touch screen makes shooting simple.

Features

- 18.0 MP APS-C CMOS sensor and DIGIC 5 processor
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- ISO Range 100-6,400 (extendable from 50 – 25,600).
- 30 to 1/8000 sec. plus bulb shutter speeds.
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- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
- 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
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Part Exchange Welcome

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
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- Twin card slots - one Compact Flash and one XQD.

D4 Body £5289



Nikon D3200

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- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
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- Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operation.
- 4FPS continuous shooting.

D3200 Body £559 D3200 + 18-55mm VR £649



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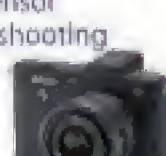
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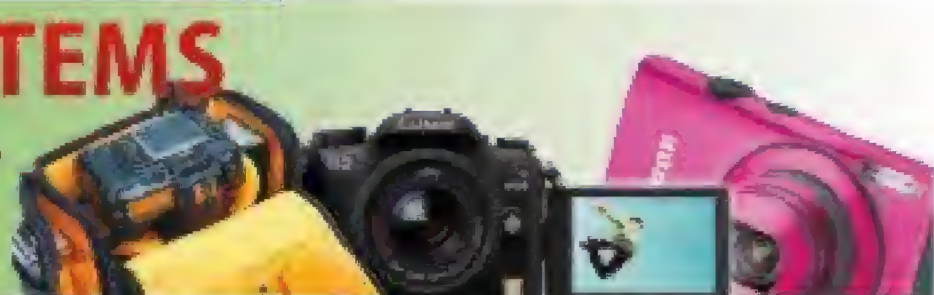
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- ▶ Ultra compact design
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- ▶ 2.7" LCD screen
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50mm f/1.4 EX DG HSM	£379.00	18-50mm f/2.8-4.5 DC OS	£179.99	120-300mm f/2.8 EX OS	£2,049.00
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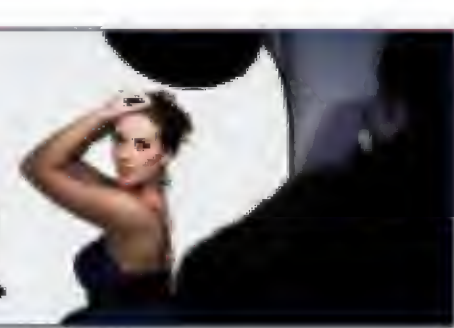
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£395



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f/2.8 DI VC USD
rrp £999.99
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NEW

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70-200mm f/2.8 DI LD IF MACRO £649
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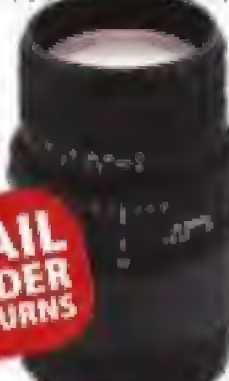
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f/4-5.6 DG MACRO
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PRO RUNNER 350AW £119

NEW

NEW

VERTEX 100AW £114
VERTEX 200AW £135
VERTEX 300AW £179

LOWEPRO EVENT MESSENGER 150

Capture life's events with a modern messenger bag built to fit your complete camera kit. It's streamlined, lightweight and easy to carry. Get full access to your gear via the wide main compartment.
rrp £59.00 **SAVE £14** **£40**

EVENT MESSENGER 100 £30
EVENT MESSENGER 250 £90

LOWEPRO COMPACT COURIER 80

The Compact Courier 80, specifically designed to fit the Sony® NEX series and other CSC cameras offers a 2-bags-in-1 solution. Wear it over your shoulder or across the body packed with a camera with attached lens.
£32

NEW

NEW

LOWEPRO DSLR VIDEO PACK 250AW

The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.
£89

DSLR VIDEO PACK 150AW £85
DSLR VIDEO PACK 350AW £110

TOPLoader 45AW £29
TOPLoader 50AW £35

LOWEPRO PRO MESSENGER 200AW

When your gear feels right, your work more smoothly. This idea inspired the design of THE Pro Messenger AW. Its durable, yet soft exterior is reminiscent of retro classic canvas. It's built to fit pro-sized camera gear in configurations which work best.
£180

PRO MESSENGER 160AW £149
PRO MESSENGER 180AW £170



TAMRAC EXPEDITION 7X

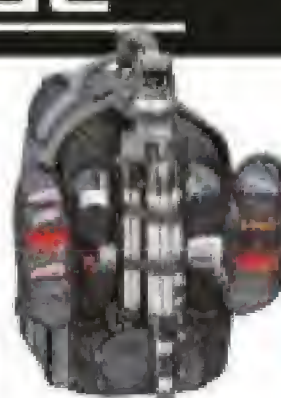
Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod...
rrp £278.20 **SAVE 50%** **£139.10**

EXPEDITION 5X £97.10
EXPEDITION 6X £110.25
EXPEDITION 8X £157.50
EXPEDITION 9X £175.85

TAMRAC ULTRA PRO 11

What fits? The Tamrac Ultra Pro 11 is ideal for the professional photographer carrying two DSLRs with lenses attached, 3-4 additional lenses, flashes, accessories and a small laptop.
rrp £201.60
SAVE 50% **£100.80**

PRO 5 £35.00
ULTRA PRO 7 £55.00
ULTRA PRO 13 £110.75
ADVENTURE 7 £52.50
ADVENTURE 9 £89.25



TAMRAC VELOCITY 7X

Though it doesn't look like a camera bag, the Velocity 7x - Photo Sling Pack is a unique, ultra-functional pack that carries like a backpack, but swings around to the front for quick access to an SLR with a 6" lens attached and a couple additional lenses. Inside the main compartment, the camera with lens attached is suspended on two vertical, foam-padded dividers.
rrp £74.50 **SAVE 50%** **£37.25**

VELOCITY 5X £39.00
VELOCITY 6X £24.65
VELOCITY 8X £39.90
VELOCITY 9X £46.20
VELOCITY 10X £55.85

TAMRAC ADVENTURE 6

FOR ALL YOUR PHOTO ADVENTURES!
rrp £84.00
SAVE 50% **£42.00**

HALF PRICE

FROM RRP ON ALL LISTED TAMRAC BAGS

TAMRAC EXPLORER 200

The Tamrac Explorer 200 carries and protects a DSLR with a 4" lens attached, an additional lens or two and accessories. This slim profile bag combines unparalleled equipment protection and extensive features with a great modern design to provide the ultimate carrying solution.
rrp £77.70 **SAVE 50%** **£38.85**

EXPLORER 100 £36.25
EXPLORER 400 £44.60

TAMRAC SYSTEM 6

The Tamrac System 6 is designed to carry a digital SLR with an attached zoom lens in Tamrac's USA patented Lens-Bridge® and LensGate® Divider Systems plus 3 to 4 extra lenses and a flash.
rrp £89.20 **SAVE 50%** **£44.60**

SYSTEM 2 £26.25
SYSTEM 3 £35.70



Express mail delivery insured courier service, usually next working day (orders before 2pm). All prices include VAT@20%.



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SONY

ALPHA A77 & 16-50mm

f/2.8 SSM
rrp £1659.00
SAVE £309
£1350
ALPHA A77 BODY £949
NP-FM500H SPARE BATTERY... £80

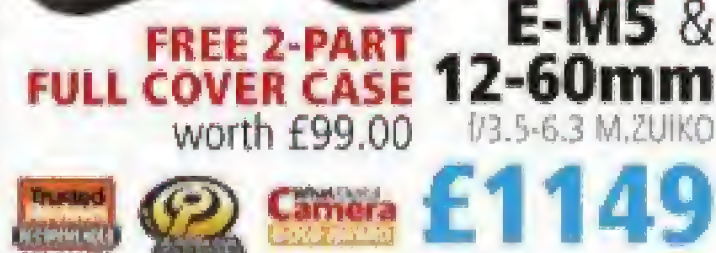


NEX 7 & 16-55mm
f/3.5-5.6 OSS
rrp £1219 **SAVE £160** **£1059**
NEX 5n & 16-55mm
f/3.5-5.6 OSS
rrp £999 **SAVE £130** **£869**
16-50mm f/2.8 SSM..... £420
35mm f/1.8 DT SAM..... £145
50mm f/1.8 DT SAM..... £135
75-300mm f/4.5-5.6G..... £179

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OM-D

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45mm f/1.8 £229
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BLN-1 BATTERY £60
12mm f/2 M.ZUIKO



Panasonic

LUMIX G3 & 14-42mm

f/3.5-5.6 ASPH. OIS
rrp £579.99
SAVE £160
£369* **NOW WITH £50 CASHBACK!**
*Price includes £50 Cashback, you pay £419 and claim £50 back from Panasonic. Offer ends 31/5/12

LUMIX GF3 & 14mm

f/2.5 ASPH.
rrp £499.00
SAVE £200
£299
GF3 & 14-42mm £249

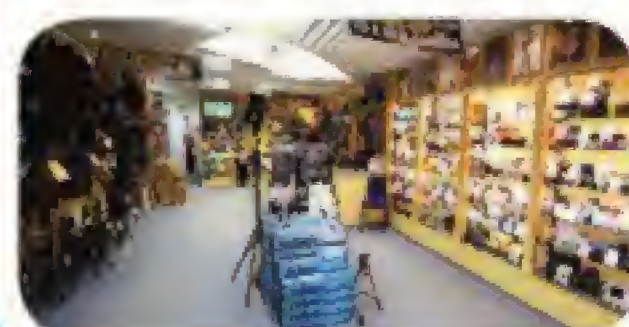
PANASONIC LUMIX GX1 & 14-42mm PZ

f/3.5-5.6 ASPH. OIS
FREE DMW-CGK13 CASE WORTH £59
rrp £599.99
SAVE £110
£539* **NOW WITH £50 CASHBACK!**
*Price includes £50 cashback you pay £589
14mm f/2.5 ASPH..... £279
20mm f/1.7 ASPH..... £275
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FUJIFILM HS30 EXR £329
FUJIFILM S2980 £109
FUJIFILM S4200 £139
FUJIFILM SL240 £209

DOMKE SUPERSTORE

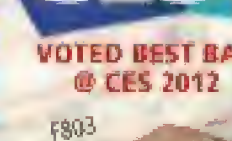
F2 SHOOTERS BAG RUGGED WEAR

The original Domke and still the best seller. The RuggedWear version adds protection and good looks. It's just like you've had it for years, like a worn pair of comfortable jeans. It'll take a sizable pro DSLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots of accessories.
rrp £211.99 **SAVE £42** **£169**



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RUGGED WEAR
F3X SUPER COMPACT £153
F4AF PRO SYSTEM £178
F5XB SHOULDER BAG £89
F5XZ SHOULDER BAG £95
F6 LITTLE BIT SMALLER BAG £130
F8 SMALL SHOULDER BAG £100
F803 PHOTO SATCHEL £159
F831 SMALL PHOTO COURIER £120
F832 MEDIUM PHOTO COURIER £170
F833 LARGE PHOTO COURIER £197
F10JD SMALL SHOULDER BAG £104



DOMKE F6 LITTLE BIT SMALLER ORIGINAL CANVAS

This exceptionally discreet bag with a low profile exterior. Similar to F-2 Original Bag, but scaled down for less equipment, such as 1 or 2 cameras with or without battery grips, 3-4 lenses, flash, and accessories.
rrp £122.99 **SAVE £13** **£110**



AVAILABLE IN SAND, BLACK & OLIVE

ORIGINAL CANVAS

F2 SHOOTERS BAG £159
F3X SUPER COMPACT £143
F4AF PRO SYSTEM £164
F5XA SHOULDER BAG £65
F5XB SHOULDER BAG £87
F6 LITTLE BIT SMALLER BAG £110
F8 SMALL SHOULDER BAG £91
F802 REPORTER SATCHEL £124
F803 PHOTO SATCHEL £145
F831 SMALL PHOTO COURIER £109
F832 MEDIUM PHOTO COURIER £127
F9JD SMALL SHOULDER BAG £88
F10JD SMALL SHOULDER BAG £104



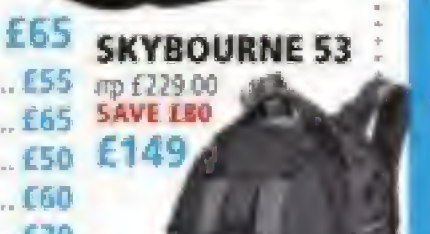
VANGUARD

VANGUARD UP-RISE 38 MESSENGER

This multi award winning range of bags has quickly become firm favourites with photographers. They have been well thought out in every detail so that you can be confident that your equipment well protected, comfortable to carry and quick to access. They're made of high quality materials and look good as well, no wonder the reviews love them!
rrp £94.00 **SAVE £29** **£65**



UP-RISE 28 MESSENGER £55
UP-RISE 33 MESSENGER £65
UP-RISE 34 SLING £50
UP-RISE 43 SLING £60
UP-RISE 45 BACKPACK £70
UP-RISE 46 BACKPACK £90
UP-RISE 48 BACKPACK £95
BIIN 37 SLING £29
BIIN 47 SLING £39
BIIN 50 BACKPACK £44
BIIN 59 DAYPACK £59
ADAPTOR 41 BACKPACK £58
ADAPTOR 45 BACKPACK £67
ADAPTOR 46 BACKPACK £75
ADAPTOR 48 BACKPACK £85
SKYBOURNE 53 BACKPACK £149
THE HERALDER 28 S/BAG £99
THE HERALDER 33 S/BAG £119
OUTLAWZ 16Z PRO ZOOMSTER... £50
OUTLAWZ 17Z PRO ZOOMSTER... £60



Canon

EOS 650D & 18-55mm

f/3.5-5.6 EF-S IS II
£799 **NEW**



40mm

f/2.8 EF SMT
£229 **NEW**



18-135mm

f/3.5-5.6 IS EF SMT
£479



As well as offering full-time manual focus controls when shooting stills, these new lenses are both also ideal for aspiring movie makers, allowing them to focus more accurately during shooting. Both models feature new stepper motor technology (STM), enabling fast, continuous focus when recording moving subjects - ensuring movies will be smoother and clearer than ever before.

PREORDER ANY OF THESE ITEMS AND RECEIVE A

FREE
CANON 300BG GADGET BAG
WHILE STOCKS LAST



Billingham

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5 SERIES 335 £259
5 SERIES 445 £275
7 SERIES 107 £245
7 SERIES 207 £245
7 SERIES 307 £285
FSTOP F1.4 £165
FSTOP F2.8 £155

HADLEY DIGITAL

HADLEY SMALL £119
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PACKINGTON £239
SHOULDER PAD SP40 £30
SHOULDER PAD SP50 £30
SIMPLY LENS CASES
STARTING FROM £30
SUPERFLEX INSERTS
STARTING FROM £16

HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or Fibrelite with leather trim. Khaki/Tan, Black/Tan/Black or Sage/Tan.
rrp £180.00 **SAVE £21** **£159**



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ETRS Complete + AEI Prism	E++ £329
ETRS Complete + Prism	E++ £299
ETRS Complete + AEI Prism	E++ / Mint £299 - £349
ETRS Complete + AEI Prism	E++ £249
40mm F4 E	E++ £149
45-90mm F4.5-6 PE	E++ £449
50mm F2.8 E	E++ / E++ £99 - £109
55mm F4.5 PCS Super Angulon	E++ £1,099
75mm F2.8 EII	E++ / E++ £69 - £79
100mm F4 PE Macro	E++ £249
105mm F3.5 E	As Seen £49
135mm F4 PE	E++ / E++ £179 - £249
150mm F3.5 E	As Seen / Unused £39 - £49
150mm F3.5 PE	E++ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E++ / Unused £125 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E++ £79 - £89
120 E Mag	E++ £29
120 El Mag	E++ £49
220 El Mag	E++ £19
Polaroid Mag E	E++ / E++ £29 - £75
Polaroid Mag EI	Unused £59
AEI Meter Prism	E++ £59 - £75
Prism Finder E	Exc / E++ £45 - £59
Rotary Finder E	E++ £99
Waist Level Finder E	Exc £25
Extension Tube E14	E++ / Unused £49 - £89
Extension Tube E28	E++ / Mint £49 - £79
Motordrive E	E++ £39
Proshade E	E++ £35
SCA386 Flash Adapter	E++ / E++ £25 - £35

Bronica GS1

GS1 Complete + AE Prism	E++ £449
GS1 Complete	E++ £349
GS1 Body Only	Exc / E++ £99 - £199
50mm F4.5 PS	As Seen / E++ £39 - £249
65mm F4 PG	E++ £129
110mm F4 PG Macro	E++ / E++ £199 - £249
150mm F4 PG	E++ £149
200mm F4.5 PG	E++ £199
250mm F5.6 PG	E++ £249
GS 120 Magazine	E++ £45
Polaroid Mag G	E++ / E++ £35 - £69
AE Prism Finder G	E++ / E++ £95 - £125
Speed Grip G	E++ £45

Bronica RF645

RF645 + 65mm F4	E++ / E++ £549 - £599
65mm F4 RF	E++ £149

Bronica SQA/AI/B

SQA Complete	E++ £389
SQA Complete	E++ £299
40mm F4 S	E++ £199
50mm F3.5 PS	E++ £149 - £225
50mm F3.5 S	E++ £99 - £129
65mm F4 PS	E++ / Unused £99 - £249
80mm F2.8 PS	As Seen £59
110mm F4 PS Macro	E++ / E++ £169 - £199
150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / E++ £69 - £139
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ / E++ £129
1.4x Teleconverter PS	E++ £99
2x Teleconverter S	E++ / Mint £69 - £99
SQA 120 Mag	E++ £39
SQA 120J Mag	E++ £49
SQA 220 Mag	Exc / E++ £20 - £49
SQA 220J Mag	E++ / Unused £49 - £75
Polaroid Mag S	E++ £35 - £49
AE Prism Finder S	Mint £199
AE Prism Finder S	E++ / E++ £95 - £149
ME Prism Finder S	E++ £39
Motordrive S	E++ / E++ £119 - £199
Motowinder S	E++ £89
Prism Finder S	E++ £59 - £79
Prism Finder S	E++ / E++ £79 - £89
Autobellows S	E++ / Unused £149 - £299
Extension Tube S18	E++ / Mint £49
Extension Tube S36	E++ / Mint £49
Proshade S	As Seen / E++ £15 - £59

Canon EOS

EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E++ / E++ £199 - £249
EOS 1N Body Only	E++ £149
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E++ £129 - £179
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30 + 28-90mm USM	E++ £79
EOS 30 Body Only	E++ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 33 Body Only	E++ £79
EOS 33 QD Body Only	E++ £59
EOS 30E + BP50 Grip	As Seen / E++ £39 - £69
EOS 30E Body Only	E++ £49 - £59
EOS 300 + 28-90mm	E++ £59
EOS 300 Body Only	E++ / E++ £19 - £29
EOS 300D Body Only	E++ / E++ £19 - £29
EOS 3000N Body Only	E++ £25
EOS 3000V + 28-90mm	E++ £49
EOS 3000V Body Only	E++ £19
EOS 300V + 28-90mm	E++ £35
EOS 300V Body Only	E++ £35
15-85mm F3.5-5.6 IS USM	E++ £479
17-40mm F4 L USM	Mint £499 - £519
17-85mm F3.5-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	E++ £59
18-55mm F3.5-5.6 EFS II	E++ / E++ £39 - £59
18-55mm F3.5-5.6 IS EFS	E++ / E++ £89
18-55mm F3.5-5.6 IS EFS II	Mint £109
24mm F3.5 L TSE	E++ £799
24mm F3.5 L TSE MkII	E++ £1,499
24-105mm F4 L IS USM	E++ £649 - £699
28-200mm F3.5-5.6 USM	E++ £169

28-300mm F3.5-5.6 L IS USM	E++ / Mint £1,599
55-200mm F4.5-5.6 USM II	E++ £99
70-200mm F4 L IS USM	E++ / Mint £729 - £759
70-300mm F4.5-5.6 DO IS USM	E++ / E++ £629 - £699
75-300mm F4.5-5.6 EF II	E++ / E++ £39 - £109
75-300mm F4.5-5.6 IS USM	E++ £249
100-300mm F4.5-5.6 EF	E++ £79
100-300mm F4.5-5.6 USM	E++ £125
100-400mm F4.5-5.6 L IS USM	E++ £859 - £949
135mm F2 L USM	E++ £649
180mm F3.5 L Macro USM	E++ £849 - £899
600mm F4 L USM	E++ £3,499
Sigma 10-20mm F4.5-6.3 EX DC HSM	E++ £309
Sigma 18-50mm F2.8 EX DC	E++ £159
Sigma 18-200mm F3.5-6.3 DC OS	E++ £189
Sigma 28-105mm F4-5.6 UC AF	E++ £569
Sigma 50-200mm F4.5-5.6 DC HSM OS	Mint £129
Sigma 55-200mm F4-5.6 DC	E++ £49
Sigma 70-210mm F2.8 Apo	E++ / E++ £299
Sigma 70-210mm F4-5.6	E++ £29
Sigma 70-210mm F4-5.6 Apo AF	E++ £49
Sigma 70-300mm F4-5.6 Apo DG	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro	Unknown / E++ £99
Sigma 70-300mm F4-5.6 DG	E++ £79
Sigma 75-300mm F4.5-6.3 Apo	E++ £79
Sigma 100-300mm F4 EX Apo DG	E++ £999
Sigma 120-300mm F2.8 EX HSM Apo DG	E++ £999
Sigma 300mm F4 Apo	E++ / Unused £199 - £259
Sigma 400mm F5.6 Apo	E++ £249
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 400mm F5.6 Apo Macro	E++ £199
Tamron 20-210mm F4.5-5.6 AF	E++ £39
Tokina 16-50mm F2.8 ATX Pro DX	E++ / Mint £449
Tokina 20-35mm F3.5-4.5 AF	E++ £149
Tokina 100-300mm F5.6-6.7	E++ / E++ £69 - £79

Canon Manual

F1NAE Black Body Only	E++ £259 - £299
F1 Black Body Only	E++ £119
T90 Body + Databack	E++ £89 - £109
T90 Body Only	E++ £89 - £109
A1 Black + 50mm F1.8	E++ £89
A1 Black Body Only	Exc / E++ £59 - £79
AE1 Black Body	E++ £59
AE1 Black Body Only	E++ £49
AE1 Chrome + 50mm F1.8	E++ / E++ £49 - £69
AE1 Chrome Body Only	E++ £49
AE1P Chrome Body	E++ £39
AT1 Chrome + 50mm F1.8	E++ £59
Av1 Black + 50mm F1.8	E++ £59
Av1 Black Body Only	E++ £49
Av1 Chrome + 50mm F1.8	E++ £49
Av1 Chrome Body Only	E++ £49
EX Auto + 50mm F1.8 EX	E++ £39
FTB QL Chrome Body Only	E++ £69
20mm F2.8 FD	E++ £179
24-35mm F3.5 FD L	E++ / E++ £279 - £349
28mm F2.8 FD	As Seen / Mint £20 - £35
28-55mm F3.5-4.5 FD	E++ £49
35mm F2.8 FD	Mint £49
35-70mm F3.5-4.5 FD	E++ / E++ £25 - £35
35-70mm F4 FD	E++ £25
70-150mm F4.5 FD	E++ £29
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	E++ / E++ £25 - £49
100mm F4 FD Macro	E++ £169
100mm F4 FD Macro + Tube	E++ / E++ £119 - £179
100-300mm F5.6 FD	E++ £79
135mm F3.5 FD	E++ / E++ £25 - £49
300mm F2.8 FD L	Exc £850
300mm F5.6 FD	E++ £59 - £79
US Marine 400mm F4.5 B/lock	E++ £399
2x Extender	E++ / E++ £45 - £49
2x Extender	E++ / E++ £35 - £59
Angle Finder A2	E++ £49
Angle Finder B	E++ £45
Speed Finder F	As Seen £65
188A Speedlite	E++ £5 - £9
2441 Speedlite	E++ / E++ £15
2777 Speedlite	E++ £19
300TL Speedlite	E++ / E++ £25 - £49
400G Speedlite	E++ £129
533G Speedlite	E++ £109
ML3 Macrofill	E++ / Mint £59 - £139
MA Drive Set (US Coastguard)	E++ £39
Winder A	E++ / E++ £5 - £25

Contax 645 Series

35mm F3.5 Distagon	E++ / E++ £999 - £1,199
45mm F2.8 Distagon	E++ £699
55mm F3.5 Distagon	Mint £849
120mm F4 Apo Macro	E++ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E++ / Unused £499 - £799
210mm F4 Sonnar	E++ / Mint £549 - £699
6874 Hood (210mm)	E++ £45 - £59
Hasselblad-Contax 645 Adapter	Mint £45
MFB-2 Polaroid Mag	E++ / E++ £49 - £199
MSB1 Flash Bracket	Mint £179
Pro Shift Adapter 67-645	E++ £149

Contax G Series

G2 Millennium Kit	Mint £1,599
G2 + 35-70mm	E++ £699
G2 + 45mm F2	E++ £599
G1 Body Only	E++ £49
28mm F2.8 G	E++ £299
90mm F2.8 G	E++ / Mint £199 - £219
TLA140 Flash	E++ / Mint £39 - £59
TLA200 Flash	E++ £79

Contax SLR Series

N1 + 24-85mm	E++ £499
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £249 - £499
AX Body Only	Exc / E++ £179 - £299
R2 Body Only	As Seen / E++ £149 - £229
R2 Body Only	E++ / Mint £399 - £499
ST Body Only	E++ / E++ £229 - £299
RTS2 Body + Winder	E++ £199

RTS2 Body Only	E++ / E++ £169 - £189
RTS + Winder	E++ £149
RTS Body Only	E++ £125
Aria Body Only	E++ / E++ £169 - £199
167MT Body Only	E++ / E++ £79 - £89
137MD Body + Grip	E++ £89
Preview Body Only	E++ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
25mm F2.8 MM	E++ £349
28-70mm F3.5-4.5 MM	E++ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35mm F2.8 PC Shift AE	E++ £749
35-135mm F3.5-4.5 MM	E++ £599
45mm F2.8 AE	E++ / Mint £199 - £225
45mm F2.8 MM	E++ / Mint £219 - £225
50mm F1.7 MM	E++ / Mint £119
60mm F2.8 AE Macro	E++ / E++ £439 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E++ / Mint £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E++ £129 - £149
135mm F2.8 MM	E++ £199
180mm F2.8 MM	E++ £299 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E++ £169
300mm F4 AE	E++ £299
300mm F4 MM	E++ £349
Sigma 28-70mm F2.8	E++ £49
Sigma 90mm F2.8 Macro	E++ £69
Sigma 100mm F1.3.5 Reflex	Unused £299
Yashica 50mm F1.9 DSB	E++ £29
Yashica 135mm F2.8 DSB	E++ £29
Yashica 300mm F5.6 ML	E++ £69
TLA200 Flash	E++ / E++ £25 - £39
TLA280 Flash	E++ / Unused £59 - £149
TLA300 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179
TLA480 Flash	E++ £199

Digital Compact Cameras

Canon Ixus 950 IS	E++ £129
Canon Ixus 980 IS	E++ £99
Canon Powershot G2	E++ £319
Canon Powershot G2 + WC-DC58	E++ £29 - £79
Canon Powershot G6	E++ £129
Canon Powershot G9	E++ £169
Canon Powershot Pro1	E++ £129
Canon Powershot SX30 IS	E++ £199
Canon Powershot TX1	E++ £89
Av1 Black + 50mm F1.8	Mint £99
Fuji Finepix F31FD + Housing	E++ £139
Fuji Finepix S1000FD	E++ £99
Fuji Finepix S2000HD	Mint £199
Fuji Finepix S9500	E++ £149
Fuji S200EXR + Accs	Mint £199
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P7000	E++ £199
Nikon Coolpix P7100	Mint £279
Olympus SP-560 U2	E++ £89
Olympus X2-1 Black	Mint £219
Panasonic DMC LX3	E++ £169 - £179
Panasonic DMC LX5	Mint £259
Panasonic DMC TZ9	E++ / Mint £129
Panasonic DMC FZ18	E++ £149
Panasonic DMC FZ20	E++ £79
Panasonic Lumix LX2	E++ £129
Ricoh GR Digital	E++ £129
Ricoh GR Digital + GV1 Finder	E++ £149
Ricoh GR Digital Limited Edition	Mint / Mint £199 - £249

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ / Mint £875 - £999
Olympus 8mm F3.5 FishEye Zuiko	Mint £549
Sigma 10-20mm F4-5.6 EX DC HSM	E++ / Mint £299 - £309
Panasonic 14-150mm F3.5-5.6 Asph Vario	E++ £799
Olympus 14-45mm F3.5-5.6 Zuiko	E++ £179
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £249
Olympus 25mm F2.8 Zuiko	E++ £159
Olympus 35mm F3.5 Macro Zuiko	E++ £159
Olympus 40-150mm F3.5-4.5 Zuiko	E++ £69 - £79
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £499
Olympus 50mm F2 ED Macro Zuiko	E++ £319

Flash & Lighting - Please Call

Fuji - Please Call	
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Canon EOS 1DS Body Only	E++ £599
Canon EOS 1D MKIII Body Only	As Seen / E++ £599 - £949
Canon EOS 1D MKII Body Only	E++ / E++ £649 - £1,099
Canon EOS 1D Body Only	E++ £899
Canon EOS 7D Body Only	E++ £899
Canon EOS 5D Body Only	E++ / E++ £629 - £729
Canon EOS 50D Body Only	E++ £529
Canon EOS 40D Body Only	E++ £369 - £379
Canon EOS 30D Body Only	E++ / E++ £239 - £259
Canon EOS 20D + BG-E2 Grip	E++ £249
Canon EOS 20D Body Only	E++ / E++ £159 - £219
Canon EOS 10D Body Only	E++ £129 - £249
Canon EOS 450D Body Only	E++ £269
Canon EOS 350D + BG-E3 Grip	E++ / E++ £199 - £219
Canon EOS 350D Body Only	E++ £149
Canon EOS 300D + BG-E1 Grip	E++ £149
Canon EOS 300D + BG-E1 Grip	E++ £149
Fuji S3 Pro Body Only	E++ £199
Fuji S5 Pro Body Only	E++ / Mint £399 - £499
Leica Digital Modular R	E++ £1,950 - £2,450
Minolta Dynax 7D Body Only	E++ £199
Nikon D3X Body Only	E++ £2,899
Nikon D2X Body Only	E++ / E++ £549 - £749
Nikon D2H Body Only	E++ £399
Nikon D1X Body Only	Exc / Mint £249 - £499
Nikon D3000 Body Only	Mint £249
Nikon D300S Body Only	Mint £899
Nikon D300 Body Only	E++ / E++ £599 - £649
Nikon D200 Body Only	E++ £349
Nikon D100 Body Only	E++ £139
Nikon D80 Body Only	E++ £199
Nikon D70 Body Only	E++ £169
Nikon D60 Body Only	E++ £179 - £189
Nikon D50 Body Only	E++ / E++ £169
Nikon D40X Body Only	E++ £179
Nikon D40 Body Only	E++ / E++ £149 - £159
Olympus E3 Body Only	E++ £519
Olympus E1 + HD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E++ / E++ £159 - £179
Olympus E500 + 14-45mm	E++ £159
Olympus E500 Body Only	E++ £129
Panasonic L1 + 14-50mm	E++ £599
Pentax K5 + 18-55mm DA WR	E++ £599
Pentax K7 + 18-55mm	Mint £499
Pentax *ist DS + 18-55mm	E++ £159
Pentax *ist D + D-BG1 Grip	E++ £149
Samsung GX15 + 18-55mm	E++ £199
Sony A700 Body Only	E++ £349 - £399
Sony A350 + 18-70mm	E++ / Mint £279
Sony A350 Body Only	E++ £219

Hasselblad Xpan Series

Xpan II + 45mm F4	E++ £1,799
Xpan + 45mm F4	Exc £749
Xpan Body Only	E++ £599
30mm F5.6 Asph + Finder	E++ £1,899
90mm F4	E++ £379 - £399
45/90mm Centre Filter	E++ £129
Xpan Release	E++ £29

Leica M Series

M8 White Edition + 28mm F2.8	Mint £4,999
M8 Black Body Only	E++ £1,699
M6 Platinum + 50mm F1.4	Mint £8,499
M6 Titanium + 35mm F1.4	E++ £4,499
M6 Jubilee Set	Unused £3,499
MP 0.72x Black Body Only	E++ / E++ £1,899 - £1,999
MP 0.72x Chrome Body Only	E++ £2,099
M7 0.58x Black Body Only	E++ £1,399
M7 0.72x (Test) Black Body Only	E++ £1,750
M7 0.72x Black Body Only	E++ £1,499
M7 0.72x Chrome Body Only	E++ £1,499
M6 Cutaway Body Only	Mint £999
M4-P Black Body Only	E++ / E++ £74

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30



ffordes

photographic

180mm F4.5 WN	Exc / E++ £149 - £395
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E++ £199 - £225
350mm F5.6 Apo	E+ £499
360mm F6	E+ / E++ £249 - £289
1.4x Converter	E++ £249
120 Pro Mag (6x4.5)	E+ / E++ £39 - £145
220 Pro II Mag	E- £69
220 Pro Mag	E++ £20
AE Prism Finder	E- £179
PD Prism Finder	E+ £129
Polaroid Mag	E- £35
Prism Finder	E- £75
Waist Level Finder	E- £35
Flash L Grip	E- £35
Winder II	E+ £49 - £59

Mamiya Twin Lens Series

C330S - Plain Prism	E+ £249
C330S Body Only	E+ £199
C3 Body Only	E- £99
105mm F3.5 DS	As Seen £49
Paramender 2	E++ £45

Minolta - Please Call

Nikon AF

F6 Body Only	E++ / Mint- £899 - £949
F100 Body Only	Exc / E++ £199 - £299
F100 Body + MB15 Grip	E- £159
F100 Body Only	As Seen / E++ £279 - £129
F90X + MB10 Grip	E+ £39 - £69
F90X Body Only	E- / E++ £39 - £59
F90 Body Only	E+ £39 - £69
F80D Black Body Only	E++ £99
F80 Black + MB16 Grip	E- / E++ £69 - £79
F80 Black Body Only	E+ / E++ £49 - £89
F70 Body Only	E++ £49
F65 Chrome Body Only	As Seen / E++ £35 - £45
F60 + Sigma 28-80mm	E- £39
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome + 28-100mm	E+ £69
F55 Chrome Body Only	E- / E++ £19 - £25
F50 Black + 28-80mm	E++ £59
F50 Black Body Only	E- / E++ £15 - £25
F50 Chrome Body Only	E- / E++ £19
F801S Body Only	E+ £29 - £39
F801 + MF21 Databack	E++ £69
F801 Body Only	E+ £29 - £39
F601 Date Body Only	E- £29
F601 + 35-70mm	E+ / E++ £49 - £59
F601 Body Only	Exc / E+ £19 - £35
F401S D/Date Body Only	Unused £59
Pronea 600i + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
10.5mm F2.8 G AF ED DX Fisheye	E++ / Mint- £399 - £419

S829S Macro Speedlight	E++ £199
S830 Speedlight	E++ £35
S840D Speedlight	E++ £79
S850DX Speedlight	E+ £69 - £79
S880DX Speedlight	E+ / E++ £99 - £129

Nikon Manual



F3T Black Body Only	E+ / Mint- £299 - £699
F3HP + MD4 Motor Drive	E+ / E++ £199 - £249
F3HP + MF14 Databack	E- £169
F3HP Body Only	Exc / E++ £129 - £299
F3 + MD4 Motor Drive	E- £199
F3 + MF14 Databack	E- £219
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	E- £239
F2 Chrome Body Only	Exc £175
F2 Photomic Chrome Body Only	E+ £149 - £165
F Chrome Apollo Body Only	E- £450
F Chrome + 50mm F1.4 Non AI	E- £199
F Photomic FTN Body Only	Exc / E+ £149 - £199
FM3A Chrome Body + MF16 Back	Mint- £499
FM2N Chrome Body Only	E++ £199
FM Black Body Only	Exc / E+ £79
FM Chrome Body Only	Exc / E+ £79
FE Chrome Body Only	E- £99
FG Black Body Only	E++ £79
FG Chrome Body Only	E- £59
FG20 Chrome Body Only	E++ £59
F301 Body Only	E++ £39
EM Body Only	E++ £45
FT3 Chrome Body Only	As Seen £49
FTN Black Body Only	E- £79
7.5mm F5.6 Fisheye	E++ £499
8mm F2.8 AI Fisheye	E+ £1,499
20mm F2.8 AIS	E++ £299
20mm F3.5 AIS	Mint- £299
24-85mm F3.5-4.5 G AFS	E++ £199
28mm F2.8 Series E	E- / E++ £59 - £75
28mm F3.5 N	E- £69
28mm F3.5 PC Shift	E- £299
35mm F2 AIS	E+ / Mint- £299 - £450
35mm F2.8 AIS	E+ / E++ £75 - £149
35mm F2.8 PC Shift	E+ / Mint- £229 - £299
35-70mm F3.3-4.5 AIS	E+ £49 - £59
35-105mm F3.5-4.5 AIS	Exc / E++ £59 - £149
35-135mm F3.5-4.5 AIS	E- £129
43-96mm F3.5 Non AI	E- £75
45mm F2.8 GM Auto	E+ £149
45mm F2.8 P	Mint- £289
50mm F1.2 AIS	E++ / Mint- £499 - £599
50mm F1.4 AIS	E++ £169
50mm F1.8 AIS	E+ £49 - £59
50mm F1.8 Series E	E- £39
50-300mm F4.5 AI	E- £399
55mm F3.5 AI Micro	As Seen £59
70-210mm F4 Series E	As Seen / E++ £39 - £89
80-200mm F4.5 AI	As Seen £59
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E- £69
180mm F2.8 AI	E++ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 IF ED AIS	E- £1,999
200mm F4 AI	E- £59
200mm F4 Non AI	E- £79
200mm F5.6 Medical	E- £399
300mm F4.5 AI	Exc £89
300mm F4.5 Non AI	E+ / E++ £125 - £149
400mm F5.6 ED AI	Exc £649
Hartblei 45mm F3.5 Shift	E- £299
SB11 Speedlight	E++ / Unused £79 - £175
SB12 Speedlight	E++ £29 - £39
SB15 Speedlight	E- £35
SB16 Speedlight	E++ £59 - £95
SB17 Speedlight	E- £35
SB18 Speedlight	E- / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E+ £149
SB4 Speedlight	E- £15
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	E++ / Mint- £35 - £39
SR2 Ring Light Unit	E++ £49

Olympus OM Series

OM4 Black + 50mm F1.8	E+ £149
OM2SP Black + 50mm F1.8	E+ £119 - £129
OM2SP Black Body Only	As Seen / E+ £59 - £119
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome Body Only	E+ £75 - £79
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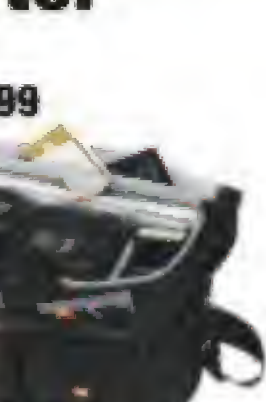
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Velbon Ultra Maxi M Tripod

Material is mainly aluminium, making it light in weight and giving it a contemporary look. It uses simple twist locks on the legs for quick and easy use. The center column is split allowing for low down macro photography. It features a PHD-31Q three way head which has two adjustments one for pan and one for tilt and a quick release system. Also a free carrying bag is included. Max height: 138.5cm. Min height: 16.5cm. Folded height: 33.5cm. Weight: 0.92kg. Load: 1.5kg.

Ultra Maxi M ~~SAVE £34~~ £59.97
Ultra Maxi L ~~SAVE £45~~ £59.97
Ultra Luxi M ~~SAVE £33~~ £72.00
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Manfrotto 055XPROB

Makes the famous patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever. The ergonomics of the leg angle release mechanism and the quick action leg locks themselves have also been greatly improved. Closed length: 65.5cm. Min height: 10cm. Max height: 178.5cm. Max height (center col. down): 142cm. Weight: 2.4kg. Load: 7kg.

055XPROB Tripod £109.90

Slik Sprint Pro II GM Kit

Makes setting up simple and secure with fast, easy to use SLIK speed release leg locks, gearless center column for quick height adjustments, and 3 position adjustable angle legs for easy set up on uneven ground or steps. The adjustable legs angles can also be used to lower the tripod. When used with the built-in short center column, (the included center column unscrews into two pieces) the camera is just 6.4 inches off the ground for extremely low angle or macro photography. Comes with a ball head. Max height: 163.5cm. Min height: 17.5cm. Folded height: 48cm. Weight: 0.9kg. Load: 1.9kg.

Sprint Pro II GM Kit ~~SAVE £41~~ £59.95

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Small Tripod Bag ~~SAVE £15~~ £4.95

Lowepru Compurover AW

A Versatile backpack, with a bottom compartment for carrying your camera equipment and a large top compartment for carrying what ever you might want to take with you on a trek. This three compartment backpack carries a digital pro SLR with lens attached, 2-4 additional lenses (up to 80-200 mm), a 17" notebook computer, digital accessories and personal gear.

Compurover AW ~~SAVE £80~~ £115.00

Lowepru Photo Traveler 150

An ultra-compact photo backpack. Unzip the interior to find a roomy, thickly padded and fully adjustable main compartment with enough space to protect a compact DSLR or compact system camera, plus extra lenses and a flash. A dedicated and padded pocket fits a tablet. The quick-access front pocket is ideal for essentials like a wallet, keys or cell phone. Additional features include: stretch-mesh side pockets; SlipLock™ attachment loops; padded shoulder straps and backpad; plus a quick-grab handle.

Photo Traveler 150 Backpack £45.00

Spudz Cleaning Cloths

Why not celebrate the Royal Wedding and Olympics with a Union Jack Spudz cloth! They are designed to keep your lenses and LCD screens clean and scratch-free. The cloth is attached to it's storage pouch. This makes storage convenient and easy. The hook also helps with storage and ensures you will not lose it.

Spudz 10" x 10" Union Jack £5.95
Spudz 6" x 6" Union Jack £4.95

Thinktank Airport 4-Sight

The Airport 4-Sight™ meets international airline carry-on standards***, (check your airline for current restrictions). Weight has been dramatically reduced through innovative bag design and a strict focus on features that photographers identify as most beneficial. A lockable zipper provides security.

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ThinkTank Retrospective 7

A soft-sided camera shoulder bag, which is the perfect size for standard DSLR systems. A rear pocket holds your iPad or and 11" Mac Book Air. With Hook and Loop "Sound Silencers" on the front flap to eliminate noise while opening the bag, you can remain inconspicuous in any situation. These lightweight, ergonomically designed bags use soft and supple fabrics that conform to your body in colours influenced by nature.

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Billingham Hadley Pro

Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features; a carrying handle, a weatherproof zippered back pocket and the facility to accept AVEA pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop.

Hadley Pro £159.99
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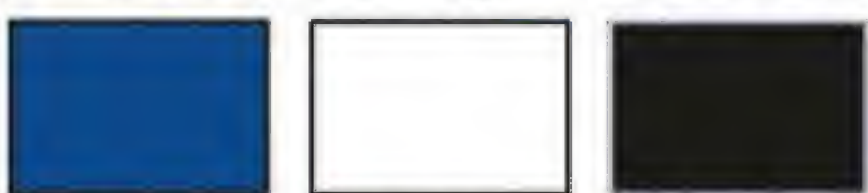
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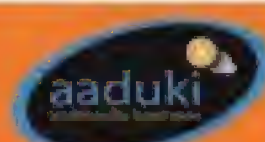
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ROGER HICKS

Have you ever thought about the 'tools of your trade' and how you would cope if you couldn't use them?

WHAT are the tools of your trade? The harder you think about this, the harder it is to answer. For a photographer, it's a camera. But which camera? That will depend on what sort of pictures you take. Most of us have a favourite camera or camera system, usually the one that gives us the best pictures of the subjects we most like to take, or, professionally, the ones the clients want.

Suppose, though, that you were deprived of your favourite camera. Not just your favourite camera, but your favourite type of camera. In other words, if you use a DSLR, you are deprived of all DSLRs. What do you do? What tool do you choose?

All this occurred to me because of two recent experiences. The first was trying the Harman Titan pinhole camera. I've never been a great devotee of pinhole photography, although I found it quite fun with Polaroid materials, especially Polaroid Sepia. When I tried the Harman Titan, though, I was much more able to understand why pinhole devotees often have a disquietingly evangelical air. If all other cameras vanished off the face of the earth tomorrow, I think I probably could get along with the Titan. My style of photography would necessarily change, but I don't think I'd give up serious photography altogether, as I might if, for example, I were forced to use a Holga or a camera phone for all my pictures.

The other experience was my father's decision to pass his engineering tools on to me. This is where it starts to get complicated. During the Second World War, he joined the Royal Navy as an engineer apprentice. After he was promoted to sub-lieutenant in the 1950s, he used his tools less and less, although he still took pride in being able to say to a youngster, 'Give it here, lad,' and showing him how to do the job. He also serviced his own cars for many years.

Once he was an officer, the tools I now have were no longer the tools of his trade. They had been, but henceforth they would not be. Planning, organising, recording, managing, supervising: the real tools of this trade are pencil and paper. At least, this is figuratively the case, although it may not be literally

a pencil, and some of the words may never actually appear on paper, but only on a computer monitor.

Today, these are the same tools I use: writing tools. Take away my computer, and I go back to a typewriter. Take away my typewriter, and I go back to a pen and paper. I can, however, write a lot faster with the computer, and make my revisions both more easily and more legibly. So, what are the tools of my trade? The answer is that I can work with almost anything, but that I choose to work with the easiest and best tools I can afford.

This brings us straight back to photography: the tools we use and why we use them. If I am going to write about photography, it arguably makes more sense to have a more mainstream camera – DSLR,

autofocus – rather than my manual-everything Leica M9. But yet... I like manual cameras. If Nikon made a digital version of the F, with manual focus, shutter speeds and aperture, and if I could afford it, I would buy it like a shot.

Besides, I would rather write about photography than about cameras: it

seldom matters exactly which brand of camera or lens you use, so long as it's good enough for the purpose. And most are, although some suit some photographers, or some applications, better than others.

Which, in turn, brings us back to specialist tools. One of the tools I brought home was a wheel spanner. Think of the pictures you have seen of the engine-rooms of steamships. In particular, think of those big wheels for opening and closing valves. They could get very hot, and sometimes, they would be a bit stiff. A wheel spanner fits over the rim of the wheel, it is not hot and it provides extra leverage. You might be able to turn the valve with a bit of rag to protect your hands and an adequate supply of brute force, but the wheel spanner makes it easier.

In this context, 'easier' means that you can do the same job faster and more safely, with less effort. But, of course, you still have to know which valve to open, and what it does and when to open it. I will leave you to draw the parallels with camera automation for yourself. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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